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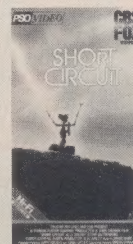
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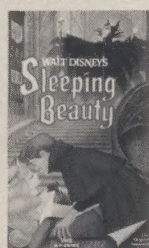


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**About the cover:** Whether it was the '50s, '60s or '70s that changed your life, there's plenty of video programming available to remind you of it. Photograph by Rick Barrick.



MARGOT KIDDER AND MICHAEL SARRAZIN

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# Channel One

## Videotapes Are Bustin' Out All Over

Step into any public place. Not just "home entertainment" centers and department stores, but shopping malls, bowling alleys, hotels, libraries, supermarkets, and specialty stores of all kinds. Chances are, you'll see some kind of prerecorded videotapes for rent or sale. This astonishing explosion of outlets for prerecorded tapes—how-to's and special interest in particular—is explored thoroughly in this month's feature, "Video Takes Over Main Street." For the thousands of titles already available and the estimated 5,000 to 10,000 new tapes released each year, the outlets are still growing.

In "Madison Avenue's Video Ventures" we review other key trends to which home video customers will have to adjust in the coming year. These include the likelihood of more ads on tapes (following *Top Gun's* Diet Pepsi commercial); pricing ups and downs; and the ironic, market-driven downward spiral that's confining the excellent Beta format to an ever narrower audience.

This, VIDEO's third annual programming issue, is both an acknowledgment of home video's growth and change and a nostalgic look back, via three important groups of tapes, at some of the forces in the entertainment world that symbolized and shaped our popular culture during the last three decades. In "Hollywood's Lost Generation" we tell the story behind the McCarthy era's best-known victims: the writers, producers, actors, and directors who were blacklisted in the '50s—and the classic films they created before, after, and *while* they were blacklisted.

The '60s were, among other things, the decade of Britain's most popular export, the Beatles. In honor of the 20th anniversary of *Sgt. Pepper's Lonely Hearts Club Band*, released in June 1967, we give you "The Compleat Fab Four," a comprehensive account of Beatle mania, its cultural significance, and its large video legacy. And, in the "Life of Python," writer Tom Soter recounts the fascinating history of one of the most successful comedy troupes of the '70s, enhanced by exclusive interviews with five of the six principals: Terry Jones, Terry Gilliam, Michael Palin, Graham Chapman, and John Cleese.

Each of these articles is invaluable for video collectors; together, they bring a unique perspective to three very different eras whose memories and influence are still with us—all on videotape.

Finally, in the perennial quest for the sharper image, the microchip and Yves Faroudja may be coming to the rescue. In "Faroudja's Hi-Tech Quest for the Perfect Picture," we take a close look at this French-born video engineer (whom many are calling the "Dolby of video") and his new image processing system, explaining how it works and its significance vis a vis high definition TV and the push to create yet another television standard.

For videophiles everywhere, this can only add up to better viewing—and more of it.

*Judith Sawyer*

# video

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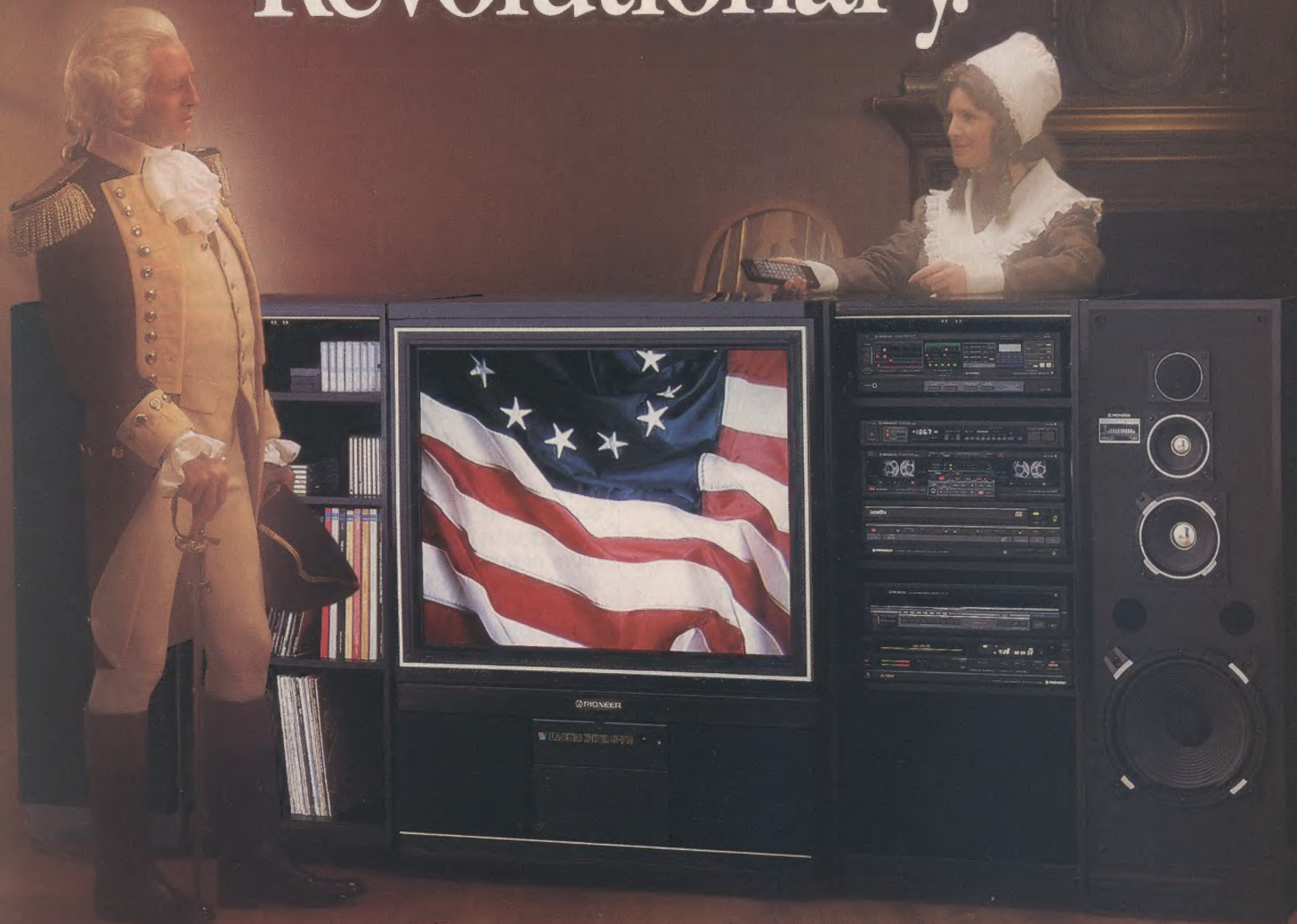


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# Fast Forward

Edited by Stan Pinkwas

## Late-Breaking News

### Super VHS Update

The new VHS format that was the subject of last month's cover story, "Super VHS—A Great Leap Forward," continues to take shape with announcements about camcorders and tapes using the high resolution advance. JVC, which developed Super VHS, believes it will have a Compact Super VHS camcorder for under \$2,000 by the end of the year. One stumbling block for now is a super-sensitive CCD pickup available from Matsushita but still expensive by consumer standards. The decks themselves are likely to be introduced soon by JVC, Sharp, Matsushita, Hitachi, and Mitsubishi, probably at the same time.

Meanwhile TDK, JVC, 3M, Fuji, Hitachi, and Maxell are working on Super spools, with the first videotapes likely to be T-120s in a single grade. TDK indicated its price will be a couple of dollars higher than its top VHS grade. Robert Burnett, a 3M marketing director, is already predicting Super VHS will sell up to a million VCRs by year's end, along with six tapes per machine. But that sounds optimistic, even for something as exciting as this.

### Nation Of Flippers

Mention Flipper to a television executive not so long ago, and he'd probably envision a talking dolphin. Today's flipper is a viewer who changes channels in mid-program. Along with zippers and zappers, they're driving the networks nuts by di-

luting the impact of commercials and making viewership harder to measure. Zippers dodge commercials by fast-forwarding past them while watching programs time-shifted by VCRs. Zappers simply flip channels when advertisements appear. A new study by J. Walter Thompson USA puts their number at 103 million, more than the population of Spain and Great Britain. Specifically, the report says that 58 million, or 34 percent, of us are flippers; that 30 million, or 18 percent, are zippers; and that 15 million, or 9 percent, are zappers.

### Getting In On The Action

Still cameras have had them for years. Now, so will a Compact VHS camcorder from Hitachi. The mysterious feature? A self-timer that gives a camera operator ten seconds to dash in front of the lens and record his or her own mug. The \$1,300 unit's only selling in Japan as yet, but we're sure self-timers will soon migrate eastward.

### Ready When You Are, CBS

CBS has learned a penny saved can be a penny begrudged when it means Super Bowl fans have to go without stereo. Despite its new austerity, the network is adding stereo sound capability to the three stations (in New York City, Chicago, and Los Angeles) that had to air monophonic versions of January's pigskin Armageddon. Viewer complaints apparently made the

difference, although we, too, said CBS "may want to reconsider" in last month's "Feedback."

### 'Top Gun' To Go, Hold The Pepsi

B.O.B.'s Video, whose slogan reads "video for the price of a politician," has found a way to take the fizz out of Paramount's *Top Gun* release. The San Francisco rental store erased the Diet Pepsi commercial preceding Tom Cruise's air wars on 19 of the 20 cassettes it purchased for customers to rent at \$1.99 each. "It seems like a dumb thing to put commercials on tapes when people go to tapes partly to get away from commercials," said B.O.B. partner Barbara Schablik. "We're really afraid that, later, they'll put commercials in the middle of tapes." Just don't look for them at B.O.B.'s.

### Imitation Of Video

The Ford Motor Company thinks it's solved the problem of putting televisions on automobile dashboards: it leaves out the picture. The company is offering radios that pick up TV audio, along with AM and FM, as a \$75 built-in option on a limited number of Lincolns. If drivers buy the concept, expect it to spread like, well, imitation leather.

### Camcorder Campuses


Perhaps taking a cue from Apple's campaign to seed colleges with Macintosh computers (or maybe Rodney Dangerfield's return to school), the

8mm Video Council is donating six or seven 8mm camcorders, plus videotapes and editing gear, to the film and video departments of half a dozen universities around the country. If they're popular, expect more colleges to enlist their departments.

### Women In Video's Avant Garde

Americans' appetite for VCRs is far from sated, but some groups are hungrier than others. Last year, for example, the fastest-growing VCR segment in the country was working women, according to a new study by National Demographics & Lifestyle. The report, which drew upon data about 25 million consumers, said those most infatuated with VCRs include science-fiction readers, real estate investors, and motorcyclists. Bible readers, gardeners, and fishermen ranked among the least interested.

### Too Much Is Never Enough

How much video do we really watch? *Channels* magazine recently calculated that the average viewing time per household ranges from 45-1/2 to 59-1/2 hours per week, and that one of the key factors is the number of video services a family uses. Homes dependent only on broadcast TV rack up the fewest hours. Add a VCR, and the viewing time goes to 47-1/2 hours; add basic cable service, and it rises to 54 hours. Introduce pay cable, and the tube stays on 59-1/2 hours—more than a third of the entire week. 





# HURRY TO GET \$1.00 OFF "NOTHING IN COMMON" BEFORE YOU EVEN RENT IT.

"Nothing in Common," one of the top comedy hits of 1986, is now out on videocassette! And HBO/Cannon Video is giving you \$1.00 to see "Nothing in Common" before you even rent it! See coupon insert for details.



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# Feedback

## Readers Air Their Views

### Laser Thanks

Your section, "New VideoDisc Releases" is a welcome addition to your "Directory." As a videodisc enthusiast I thank you, and hope it remains a permanent feature.

Bill Muzzillo  
Chicago, Ill.

Thanks for your recent expanded attention to the videodisc format and the addition of "New VideoDisc Releases" to the "Directory." I have been converting my tape library to Laser over the past year because of its economy and durability. You can't beat the quality of discs like *Back to the Future*, *Beverly Hills Cop*, or any of the *Star Wars* series, especially when compared to their counterparts on tape. With the new breed of videodisc players, the expanding list of titles, and the superior picture and sound there is no excuse for collectors to ignore this format for their permanent libraries.

Kevin Sanderson  
Detroit, Mich.

### Forgotten Beta

Your "Beta Blank Tape Tests" (March, '87) were unbiased, informative, and complete except for the omission of Betacam tapes. I have used them many times for my highest quality recordings.

Kent Winrich  
Milwaukee, Wis.

*Our policy is to cover only equipment and materials readily available to consumers. Although videophiles can acquire professional goods, they are generally outside our area of coverage.*

### Stereo Now!

I agree with Roderick Woodcock's wish list in "The Essential Camcorder" ("The Camcorder" March '87). It's about time camcorders came with stereo sound. I do not own a camcorder, but I do have a few Matsushita portable cameras with Dolby and Hi-Fi stereo. I use an RCA CKC-020 and a Magnavox Low Lux camera with Radio Shack's \$20 stereo microphone. The mic is mounted on a piece of yardstick with double edged tape or velcro. To reduce wind noise during recording, I use a wind-shield

made from washable air conditioning filters shaped like an airplane wing. The sound recorded by this mic rivals that produced by compact discs. It doesn't make sense to use a portable or a camcorder that shoots in mono when high-quality sound is inexpensive and available in stereo.

Gary Kellerman  
Margate, Fla.

### Hold the Calls

Your notice ("Feedback," Mar. '87) to the contrary, the Electronic Industries Association does not collect service and longevity records for VCRs or other electronic products. The collection and substantiation of such data require testing laboratories and have, over the years, been handled by independent organizations. We do, however, publish educational material covering the purchase, use, and care of VCRs. It is available upon receipt of a 22-cent stamped, self-addressed envelope to the EIA, Box 19100, Washington, D.C. 20036.

Sally Browne  
Exec. Dir., Consumer Affairs  
Consumer Electronics Group

### Soft on Toughness

The February issue's VHS tape tests were quite detailed, but an important aspect was omitted: the test of durability. About a year ago I bought a non-brand-name tape which snapped. I thought it was just because it was a cheap tape. However, recently I had a TDK Extra HG videotape wrinkle and snap. The tape was practically new. I have Kodak, Maxell, and Scotch tapes I've played hundreds of times with no problem. I hope you will study this factor.

W.R. Hamilton  
Battle Creek, Mich.

I'm impressed with the thoroughness of your "1987 Blank Tape Tests" and will refer to them often. However, I would like to know more about durability. Does tape quality deteriorate with repeated playing or recording? People like myself who make home video movies and keep

their camcorder in record/pause frequently, with the heads spinning against the stationary tape, are especially interested in knowing whether this affects tape performance over time?

Because Compact VHS Tapes are so costly and so short, it's impractical to use them for permanent records. Instead, I copy from the small tapes to standard VHS, editing as I go. I expect many Compact VHS users work this way. This means those little tapes are used repeatedly, then copied. The ability to withstand repeated pauses during recording and playback is very important.

David Bryant  
Canton, Mass.

*Tapes snap so rarely that they should not cause anyone a problem. All licensed tapes are checked to ensure they meet minimum standards for yield strength and residual elongation. In fact, many manufacturers are so confident of their tapes' durability that they offer lifetime guarantees against the problem. If more than one tape has snapped on your machine, check the machine for problems in tape tension or with the tape guide. As to quality over time, most tapes should resist any increase in noise for at least 200 passes.*

### Closed Caption Kudos

I'd like to express my thanks to those in the home video industry who have been involved with closed captioning movies and programs for the hearing impaired. I'd also like to thank VIDEO for its listings in the "Programming" section. Each month new closed caption tapes are released, and your efforts in listing this sort of detail do not go unnoticed.

Ron Wilbourn  
Folsom, Calif.

### Rental Breakdown

I find a disturbing situation developing at our video rental stores. Tapes are being rented that have already been played hundreds of times. They exhibit varying degrees of grain, distortion, and drop-outs. The problem is tape shedding, which can clog and damage VCR heads. There is no regulation I am aware of



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## "Wireless Wonders"

Video Magazine Sept. 1986

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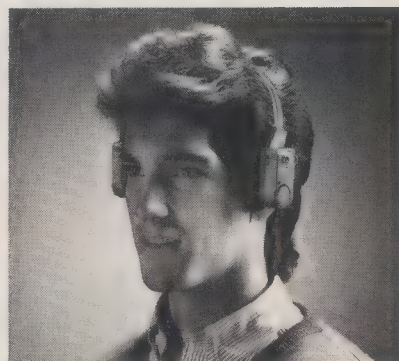
### A Selection of Systems...

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## Feedback

that protects consumers from this problem. The rental business is a profitable one, so there is no reason why store owners can't be responsible and take a tape's life expectancy into account.

Richard J. Cicalo  
Washington, Iowa

## Missing Camcorder

In response to Peter Bourdelle's question in "Feedback" (Feb. '87) on stereo camcorders, you listed only two, Kodak's MVS5000 and Zenith's VM7100. You weren't doing your homework because Sharp's VC-C20UA stereo camcorder came out some months ago. This CCD model not only plays back Hi-Fi stereo tapes but records in stereo too. I'm glad I didn't wait for it to be reviewed.

Dennis Likens  
Wahiawa, Hi.

*The wait is over. Sharp's VC-C20UA is featured in this month's "Videotests."*

## Mistaken Identity

The March issue lists Disney's *Sleeping Beauty* in "Top 40 Sales and Rentals" as the tenth best-selling videodisc. Disney did not release *Sleeping Beauty* on disc until February 27. How could it be listed as a best-selling disc in a magazine I received on February 13?

Rosalyn Culbertson  
Philadelphia, Penn.

*Our listings originally appear in Billboard and are reprinted with its permission. The tenth best selling videodisc should have been Santa Claus the Movie.*

## For Copy Guards

I agree with James Stover's letter ("Feedback," March '87) that people are inclined to rent several tapes so they can copy the few they like. But still, a good anti-copying scheme is in the legitimate renter's interest because many of these same renters are ripping us off. I have found that a third of the tapes I rent are not original copies but second or third generation copies. The picture is always inferior and the Hi-Fi tracks are usually recorded in mono or absent. It seems that many renters are removing the shells from the cassettes and switching their cheap copies for \$80 originals. I have a Beta Hi-Fi with impeccable sound and great picture quality, and I feel it is unfair to pay \$2 to rent a tape that looks and sounds like garbage.

Mark Jones  
Temple Hills, Md.

VIDEO welcomes your comments and questions. Please do not enclose self-addressed envelopes with letters as the volume of mail does not permit personal replies. All letters may be edited for clarity and space. Address correspondence to **Feedback, VIDEO Magazine, 460 West 34th Street, New York, N.Y. 10001.**



# The Beatles

# The Rolling Stones

# Elvis Presley

# American Bandstand

# Motown

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The Beatles



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Sounds of Motown	\$29.95		
Best of Bandstand	\$29.95		
Complete Beatles	\$69.95		
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Sub-Total			
NY/NJ Tax*			
Shpg/Hndl			3.50
Total Cost			

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\*New York State residents add 7% sales tax

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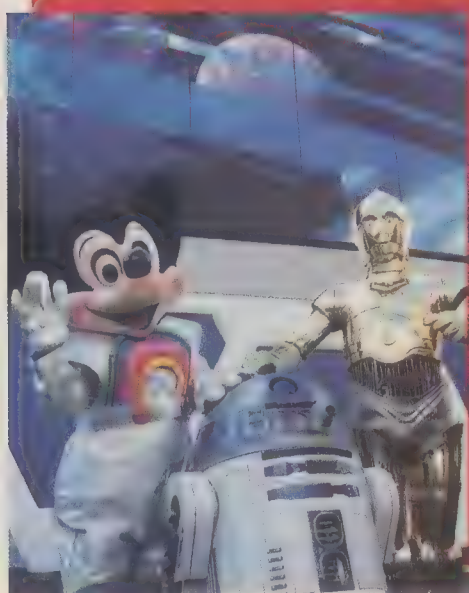
\*New Jersey residents add 6% sales tax



# The Gazette

EDITED BY IRA ROBBINS

## Star Wars Meets The Magic Kingdom



Having conquered the worlds of film (the *Star Wars* trilogy and the Indiana Jones films, not to mention *Howard the Duck*, which we won't) and television (the Ewoks films and kids' Saturday morning cartoons), producer George Lucas has turned his sights on Disneyland, which he calls the "Rolls-Royce of amusement parks." Lucas previously executive-produced Michael Jackson's megabuck-per-minute 3-D space fantasy, *Cap-*

*tain Eo*, for Disneyworld. But Star Tours, which opened in January at the Anaheim, California park, is his baby.

Themed to the characters, as well as the look and feel of *Star Wars*, Star Tours puts visitors on an intergalactic tour bus (the "Starspeeder 3000") to the moon of Endor. The "Starspeeder" is really a 40-passenger flight simulator, the kind used by airlines and the military to train pilots; the view out the front win-

dow is a 35mm film produced by Lucasfilms' Industrial Light and Magic special effects division. A new 'droid—RX-24, voiced by Paul (Pee-Wee Herman) Reubens—is at the ship's helm. So, the journey quickly turns into a wild ride through a storm of ice crystals, a battle with imperial fighters, and a series of aerobatic maneuvers in the canyons of Vader's Death Star. Each on-screen camera move is closely synchronized

with the motions of the entire simulator/theater, and the ride gets every bit as turbulent as Disneyland's notorious Space Mountain rollercoaster.

After experiencing Star Tours on its opening day, aircraft designer Burt Rutan proclaimed the attraction the hit of the park. "I'm going to go home, put *Star Wars* on my VCR," he said, "and try to wire it to my lounge chair." —Timothy Onosko

## The Cinderella Kid

Despite a career that's brought her a diverse array of leading roles on stage, television, and film, Lesley Ann Warren is still tickled by the compliments she receives for playing Cinderella in the 1964 made-for-TV Rodgers and Hammerstein musical version, recently issued by Playhouse on videocassette.

In her first role, the 18-year old ingenue worked with Ginger Rogers, Walter Pidgeon, and Celeste Holm under the direction of Richard Rodgers. "I'm very glad *Cinderella* is out. It made a tremendous impact. Young people still come up to me all the time and talk about the show with great love. I receive mail about *Cinderella* to this day."

Warren has since starred

in hits (*Victor/Victoria*) and stinkers (*A Night in Heaven*), and feels she can play any type of role that strikes her fancy, from comedy to drama. With no regrets, she admits passing up the leads in *Goodbye Columbus* and *Romancing the Stone*. She even said no to *Clue*.

"I had turned down the part of Mrs. White, but the actress who was to play Scarlet had to drop out. When they offered me that role, I said yes because it was a much more tantalizing part."

Warren is now working on a film called *Baja, California*, about a woman bartender with songwriting ambitions. Sound like a Cinderella wish? "If the show fits," she giggles. —Clifford Meth





One of Troma's education films: 'Class of Nuke 'em High.'

## New Home of the B's The Toxic Avenger's Troma-tic Triumph

"The Toxic Avenger," says Lloyd Kaufman, co-founder of Troma, Inc., "clearly touched a nerve. The public found that the combination of violence, science fiction, action, comedy, and romance with a hero who was incredibly ugly was something new." Indeed, *The Toxic Avenger* was a surprise smash hit for the tiny New York City-based independent film company known for cheapo sex comedies and splatter movies. Troma was started in 1971 by Kaufman and Michael Herz, two Yale graduates, and if most of the 60-plus films they've made haven't garnered much critical attention, they have all made money.

*The Class of Nuke 'em High*, out on video this month, "isn't a sequel to *The Toxic Avenger*, but carries on the same concept," explains Kaufman. Again set in Troma-ville, N.J., the toxic waste capital of the world, it concerns a high school beset by radiation, mutation, and a huge green monster in the basement. (There will be a *Toxic Avenger II* sometime in 1987, and maybe even a Toxic Avenger doll.)

Kaufman and Herz cite B-movie titan Roger Corman as their major inspiration. Kaufman, who claims the word "Troma" is derived from the Latin for "excellence in celluloid," explains their philosophy: "You produce a movie directed at an audience—the horror audience, the teenage audience, the raunchy sex audience, the sci-fi audience—and keep the budget low. If by chance the film is not the greatest piece of work, it will still make money."

Keep an eye open for such forthcoming Troma productions as *I Was a Teenage TV Terrorist*, *I Married a Vampire*, *Monster in the Closet*, *Surf Nazis Must Die*, and *Demented Death Farm Massacre...The Movie*—titles sure to bring glee to the hearts of junk-film aficionados. But perhaps the most intriguing item in Troma's future is *Fat Guy Goes Nut-zoid*, which Herz describes as "an excellent film about how society copes with...a fat guy. It has a little substance besides the hardcore exploitation elements we all like."

—Louis Kesten

## The Feiffer Tapes

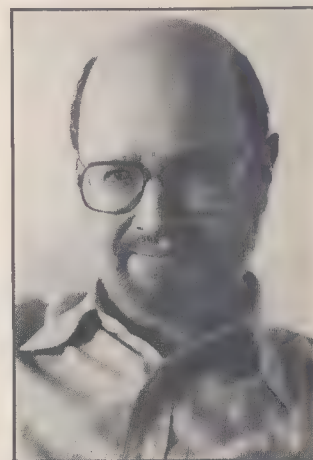
When Jules Feiffer started writing his latest play, "the only notion I had was that I was writing about a man who, piece by piece, was getting rid of his life." *Grown Ups*, now a Karl-Lorimar video release, is the most downbeat work of a man famous for his light touch with dark ruminations. The playwright and screenwriter (*Carnal Knowledge*) is best known for the cartoon strip that has run for years in New York's *Village Voice*, a panel where the personal and the political collide—often with hilarious results.

Jake, main protagonist of *Grown Ups*, is a newspaperman nursing a packet of grudges against the world in which he grew up. "It's a commonplace tenet of psychology that we become our own parents, and the very things we wish to avoid we repeat with our children," says Feiffer. Jake's relations with his parents are clearly the root of his problems with his own wife and kids.

Charles Grodin fills the role with unexpected intensity; in the scenes with his parents (Martin Balsam and Jean Stapleton) his cringing and anger are palpable.

*Grown Ups* is Feiffer's third foray onto video. *Feiffer's Follies* (Home Vision) is a relaxed one-hour

documentary showing the cartoonist at work creating a panel. "Munro," a famous short subject included in Vestron's *Academy Award Winners: Animated Short Films*, tells the whimsical story of a four-year-old inadvertently drafted into the army. "Munro is my reaction against the mindless authority of the United States Army," he says. "I don't think it's an-



Jules Feiffer

ti-war—it's anti-authority."

"Munro" was Feiffer's first animated cartoon, and it'll be his last: "Once you get into the habit of writing about real people and real situations, and get first-class actors to do your work, it's hard to go back to animation."

—Mark Fleischmann

## Video Vote: Ads on Tape

The release of *Top Gun* marks the first feature film cassette to include a commercial for a non-video product. It may only be a brief spot before the film starts, but it's bound to stir up a lot of controversy. We're interested in your feedback on this topic.

1. Do you object to commercials being included on pre-recorded videocassettes?

☐ yes

☐ no

Clip and send to The Gazette, VIDEO Magazine, 460 West 34 St., New York, N.Y. 10001, before June 1. Results will be announced in a future issue.



## Video Fest Showcases Tapes from the Fringe

Last December, the American Film Institute's (AFI) Los Angeles campus was transformed into a living television set. The sixth annual National Video Festival was a video maven's dream; for four days, every room was chock full of monitors glowing with the latest and best tape images.

The vast selection of tapes was organized into a dozen themes, from regional video to Orson Welles. Steve Ricci, the fest's director, explained. "The core of the festival is showcasing independent-produced video. For the last two years, there has also

been an international scope," hence overviews of the Canadian Broadcasting Corporation, the German avant-garde, and alternative programming from Great Britain.

The festival's excitement came from such younger video makers as David Daniels. *His Buzz Box* (subtitled *Point Blank Density Threshold Test for Flashback Zombies Doing Street Crack*) employs film animation techniques, strobing, and a speeded-up soundtrack to mimic and comment on the information overload of regular TV. Another tape premiere that had vidiots scurrying for the best seats was

Jean-Luc Godard's *Grandeur et Decadence (Rise & Fall)*, a full-length video meditation on the illusion of reality and the reality of illusion, starring Jean-Pierre Leaud.

The festival generally demonstrated that video artists are breaking free of once-characteristic minimalism. Those who have finagled ac-

cess to sophisticated machinery have been making creative and beautiful images with them. Their tapes are well worth public notice, and AFI has definite plans to facilitate this by taking tapes on the road. Look for a best-of-the-fest show to play in major cities in the coming year.

—Frederick Wasser

## Get Crazy!

Two unrelated (?) items offered without comment: The Video Shack chain ran an ad in a January edition of *The Wall Street Journal* offering to sell an instant video library—2,000 tapes—for the bargain price of \$99,500. (Put away the calculator—it works out to \$49.75 per cas-

sette.) Meanwhile, a Los Angeles company, Bogus Productions, has been inviting "the craziest people in America" to send in videos (under five minutes) "doing whatever crazy thing it is you do" for compilation into a summer home video release.

—Ira Robbins

## TOP 40 SALES AND RENTALS

CASSETTE RENTALS	CASSETTE SALES	VIDEODISC SALES	KIDVID SALES
<ol style="list-style-type: none"> <li><i>Back to School</i> (—). 1986. 97m. (PG-13) \$79.95. HBO/Cannon.</li> <li><i>The Karate Kid Part II</i> (—). 1986. 113m. (PG) \$79.95. RCA/Columbia.</li> <li><i>Labyrinth</i> (—). 1986. 116m. (PG) \$79.95. Embassy.</li> <li><i>Short Circuit</i> (1). 1986. 99m. (PG) \$79.98. CBS/Fox.</li> <li><i>Big Trouble in Little China</i> (—). 1986. 99m. (PG-13) \$79.98. CBS/Fox.</li> <li><i>Flight of the Navigator</i> (—). 1986. 89m. (PG) \$79.95. Disney.</li> <li><i>Club Paradise</i> (—). 1986. 96m. (PG-13) \$79.95. Warner.</li> <li><i>Extremities</i> (—). 89m. (R) \$79.95. Paramount.</li> <li><i>Howard the Duck</i> (—). 1986. 111m. (PG) \$79.95. MCA.</li> <li><i>Psycho III</i> (—). 1986. 93m. (R) \$79.95. MCA.</li> </ol>	<ol style="list-style-type: none"> <li><i>Jane Fonda's Low Impact Aerobic Workout</i> (1). 1986. 50m. \$39.95. Karl.</li> <li><i>Jane Fonda's New Workout</i> (2). 1985. 90m. \$39.95. Karl.</li> <li><i>Sleeping Beauty</i> (4). 1959. 75m. (G) \$29.95. Disney.</li> <li><i>Callanetics</i> (9). 1986. 60m. \$19.95. MCA.</li> <li><i>Secrets of the Titanic</i> (5). 1986. 60m. \$29.95. Vestron.</li> <li><i>Indiana Jones and the Temple of Doom</i> (3). 1984. 118m. (PG) \$29.95. Paramount.</li> <li><i>The Karate Kid Part II</i> (—). 1986. 113m. (PG) \$79.95. RCA/Columbia.</li> <li><i>Kathy Smith's Body Basics</i> (—). 1985. 60m. \$29.95. JCI.</li> <li><i>Star Wars</i> (—). 1977. 121m. (PG) \$29.98. CBS/Fox.</li> <li><i>The Sound of Music</i> (8). 1965. 174m. (G) \$29.98. CBS/Fox.</li> </ol>	<ol style="list-style-type: none"> <li><i>The Karate Kid Part II</i> (—). 1986. 113m. (PG) LV \$29.95. RCA/Columbia.</li> <li><i>Labyrinth</i> (—). 1986. 116m. (PG) LV \$34.95. Embassy.</li> <li><i>Indiana Jones and the Temple of Doom</i> (1). 1984. 118m. (PG) LV \$39.95. Paramount.</li> <li><i>Ran</i> (—). 1986. 104m. (R) LV \$34.98. CBS/Fox.</li> <li><i>Cobra</i> (2). 1986. 87m. (R) LV \$34.98. Warner.</li> <li><i>Young Sherlock Holmes</i> (—). 1986. 109m. (PG-13) LV \$39.95. Paramount.</li> <li><i>The Money Pit</i> (9). 1986. 91m. (PG) LV \$39.98. MCA.</li> <li><i>Back to the Future</i> (8). 1985. 116m. (PG) LV \$34.98. MCA.</li> <li><i>Legend</i> (6). 1986. 89m. (PG) LV \$34.98. MCA.</li> <li><i>Out of Africa</i> (3). 1986. 161m. (PG) LV \$34.98. MCA.</li> </ol>	<ol style="list-style-type: none"> <li><i>Sleeping Beauty</i> (1). 1959. 75m. \$29.95. Disney.</li> <li><i>Pinocchio</i> (2). 1940. 87m. \$29.95. Disney.</li> <li><i>Alice in Wonderland</i> (3). 1951. 75m. \$29.95. Disney.</li> <li><i>Dumbo</i> (5). 1941. 64m. \$29.95. Disney.</li> <li><i>Robin Hood</i> (6). 1973. 83m. \$29.95. Disney.</li> <li><i>The Sword in the Stone</i> (4). 1963. 79m. \$79.98. Disney.</li> <li><i>Charlotte's Web</i> (10). 1973. 94m. \$14.95. Paramount.</li> <li><i>Winnie the Pooh and Tigger Too</i> (7). 1974. 25m. \$14.95. Disney.</li> <li><i>Pound Puppies</i> (8). 1985. 37m. \$14.95. Family.</li> <li><i>Winnie the Pooh and the Honey Tree</i> (—). 1965. 25m. \$14.95. Disney.</li> </ol>

Number in parentheses indicates position last month; (—) indicates a new listing.

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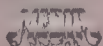
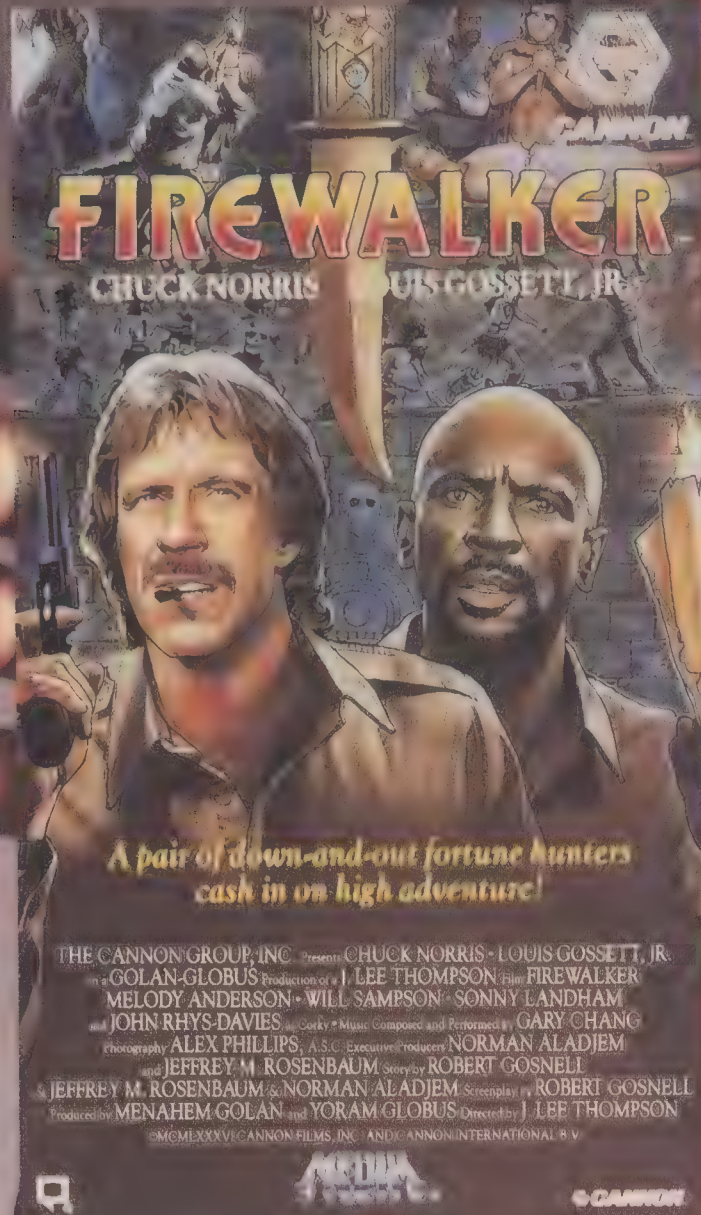
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# Your Video Favorites

Last December we asked readers to participate in VIDEO's first programming poll. Now that we've finished tallying the votes, it's time to raise the curtain, open the envelopes, and announce the programs and stars you voted for in 11 categories. Drumroll, please...

## Favorite Film on Tape

1. Back to the Future (MCA)
2. Indiana Jones and the Temple of Doom (Paramount)
3. Witness (Paramount)
4. Return of the Jedi (CBS/Fox)
5. Out of Africa (MCA)



Cocoon



Back to the Future

## Favorite Film on Disc

1. Cocoon (CBS/Fox)
2. Back to the Future (MCA)
3. Out of Africa (MCA)
4. Witness (Paramount)
5. Jagged Edge (RCA/Columbia)

## Favorite Classic Film on Video

It's a Wonderful Life

## Favorite Music Program on Video

Whitney Houston: #1 Video Hits (MusicVision)

## Favorite Sports Program on Video

16 Days of Glory (Paramount)

## Favorite Video Program for Children

Pinocchio (Disney)

## Favorite Instructional Program on Video

Jane Fonda's Low Impact Aerobic Workout (Karl-Lorimar)

## Most Disappointing Film on Tape

Out of Africa (MCA)

## Most Unavailable Film on Tape

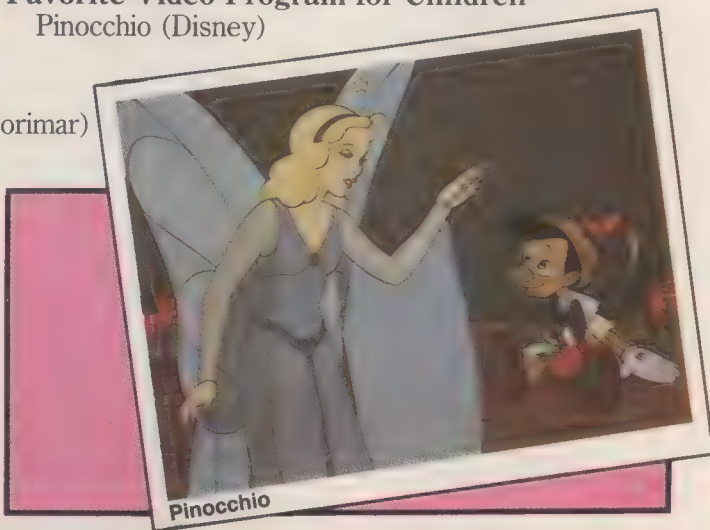
E.T.

## Favorite Male Star

Harrison Ford

## Favorite Female Star

Kathleen Turner



Pinocchio



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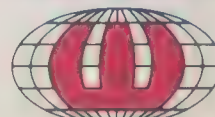
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# New Products

Edited by Louis Kesten



*Magnavox's CH3930 9-inch TV*

## Magnavox TVs With Colorful Cabinets

Magnavox's RH4060 14-inch TV and CH3930 9-inch TV each come in four "decorator" colors. The smaller model, available in almond, blue, dusty rose, and red, features on-screen channel display, last channel recall, and a swivel base. The 14-incher, available in almond, burgundy, charcoal, and pearl rose, has

an 18-button remote with 152-channel random access tuning, a sleep timer, and a four-inch speaker.

Prices: CH3930, \$300; RH4060, \$350.

*For additional information,  
circle no. 136 on Reader Service Card.*

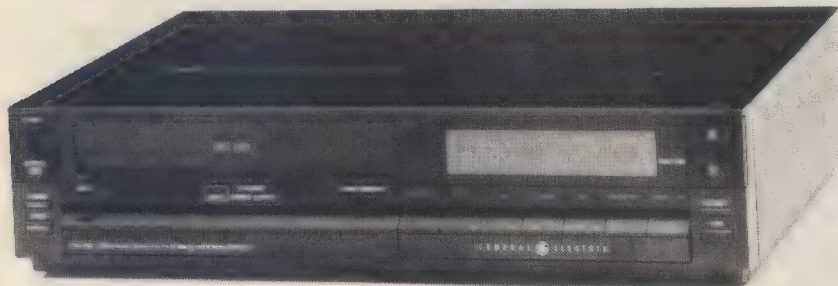
## GE VHS Deck Decodes MTS and SAP

General Electric's 9-7276 VHS HQ VCR's improved audio highlights include an MTS/SAP decoder and Dolby noise reduction circuitry. It has 4-event/14-day programming and 93-channel, cable-compatible tuning, along with simplified on-screen programming that can be operat-

ed from either the deck or the remote. GE's Pro-fect 4-video head system reduces distortion on special effects like freeze and still frame.

Price: \$700.

*For additional information,  
circle no. 137 on Reader Service Card.*



*General Electric's 9-7276*

## Minolta Camcorder With Advanced Autofocus

Minolta's Master Series C3300 Compact VHS camcorder features a phase-detection autofocus system based on the one used in Minolta's Maxxum still cameras. Since the image used to determine focus is the one on the camera's lens, it allows continuous autofocus from the lens surface to infinity without the need for an infrared transmitter or receiver. Automatic focus-frame selection widens the focal area if the subject leaves the center of the viewfinder. The f/1.6 6x power zoom lens is built into the body of the C3300. A separate 2-speed zoom ring and the traditional zoom rocker are on the front of the unit.



*Minolta's Master Series-C 3000*

The C3300 also features automatic backlight compensation, as well as microcomputer-controlled auto white balance that meters all three primary colors for accurate adjustment under all lighting conditions. The CCD image sensor records in light as low as 15 lux, and HQ circuitry enhances detail and the white clip level. Other highlights include a fade-to-white control, on-screen viewfinder displays, and a calendar/clock to record the date and time of each shoot. The C3300 weighs 3.6 pounds with battery.

Price: not available.

*For additional information,  
circle no. 138 on Reader Service Card.*





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*Discwasher has a superior video head cleaner regardless of your preference.* The video heads in your VCR don't take up much space. But if anything happens to damage them, those small parts could cost as much to replace as most all the others put together! So it makes sense to do what you can to ensure their continued good health.

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Our dry format Discwasher® Video Head Cleaner was designed for those machines that receive a small amount of use (although rental cassettes can create a problem even with low-usage machines). It also uses a non-abrasive tape and, if used weekly, will prevent contaminant build-up quite handily.

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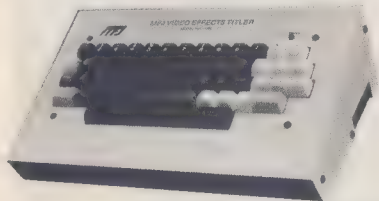
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## SUPERIMPOSE TITLES ON VIDEO

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### VIDEO EFFECTS TITLER (VET) . . . just \$599.95

The MFJ-1480B Video Effects Titler (VET) lets you superimpose color titles over a camera image or add titles to existing video footage while editing. Each page will display eight lines of 28 small or 14 large characters in upper and lower case with each line and page in one of 15 colors. The VET retains up to 30 pages of titles in memory, has direct page access, scrolling and auto centering.

And because it is expandable, the VET is never outdated. An external port lets you plug in creative add-on cartridges coming from MFJ that permit special effects, more fonts, flashing, special logos, other languages and more!

An optional RS-232 interface (MFJ-1481, \$169.95) lets you interface with personal computers. With some programming you can superimpose animated graphics, stored text and countless other effects from an IBM, Apple, Tandy, Commodore and other PCs. You're only limited by your imagination.

All this technology for only \$599.95!

### TV going crazy from copyguarded tapes?



Don't you wish you could enjoy all the great new movies on rental tapes without your picture going crazy? Crazy like -- picture tearing, brightness variations, rolling, loss of color and other evils.

The new MFJ-1401 Video Stabilizer, \$99.95, lets you restore your copyguarded tapes to normal so you can enjoy watching your movies again. It simply connects between your VCR and monitor or between two VCRs for TV viewing.

Please note that duplicating copyrighted material is a violation of Federal law. This device is sold only for restoring "viewability" to copyguarded tapes.



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MFJ Enterprises, Inc.

921 Louisville Rd./Starkville, MS 39759

## New Products



Yamaha's 26-inch YM-965

### Yamaha 26-Inch Screen Promises Sharper Image

Yamaha's YM-965 26-inch monitor/receiver uses a high-contrast tinted CRT, a comb filter, and a black matrix screen to produce a sharper picture with a manufacturer-rated horizontal resolution of 560 lines. The set has 142-channel frequency-synthesized tuning with on-screen time and channel displays. The infrared remote operates direct-access tuning, power, volume, mute, input source switching, and the on-screen display. There are two sets of audio/video

terminals, a monitor terminal, and an RF connector.

The YM-965's audio highlights include MTS and SAP decoding, a 2.5-watt amplifier to drive the built-in speakers, a 5-watt amp to power external speakers, and rear-panel outputs for connection to a stereo system.

Price: \$899.

For additional information,  
circle no. 139 on Reader Service Card.

### 5-Inch TV/VCP From Citizen

The Citizen VCP-5MU is a VHS videocassette player with a built-in 5-inch color monitor. The unit, weighing 22 pounds, can only play SP tapes and is powered by AC, DC, or a battery pack. A stereo audio/video output allows connection to a larger screen, and the VCP's handle doubles as an adjustable stand to change the viewing angle. You

can listen through either a built-in speaker or headphones.

The VCP-5MU's optional accessory kit includes a car battery adapter and a NiCad battery pack with charger.

Price: VCP-5MU, \$600; accessory kit, \$150.

For additional information,  
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Citizen's VCP-5MU



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Executive Producers MICHAEL S. PAULSON & JOSEPH R. DONATO

Written and Produced by PAMELA WILSON & STEPHEN SEEMAYER • Directed by STEPHEN SEEMAYER

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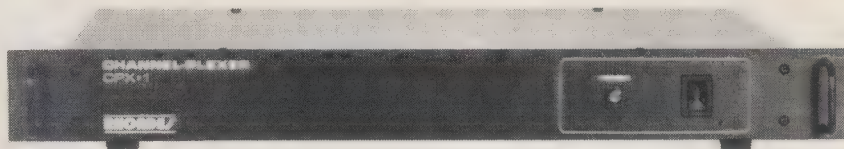
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## New Products



Rhoades CPX-1

### Rhoades Channel-Plexer Multiplies TV Signals

The Rhoades CPX-1 Channel-Plexer is a device that connects cable service, satellite reception, or a VCR to every TV in your home. The Channel-Plexer changes the channel 3 and 4 source inputs to unused UHF channels, then adds them to existing antenna or cable channels for distribution via a single cable to an infinite number of TVs or VCRs. Sources can be changed between broadcast, satellite, and cable by simply changing the channel on the TV or VCR.

A VCR timer can be programmed to switch between sources and record them unattended.

The Channel-Plexer is equipped with 3 RF inputs, which can be expanded with add-on modules. The cable from the single output can be daisy-chained between each TV or VCR for an unlimited number of connections.

Price: \$230.

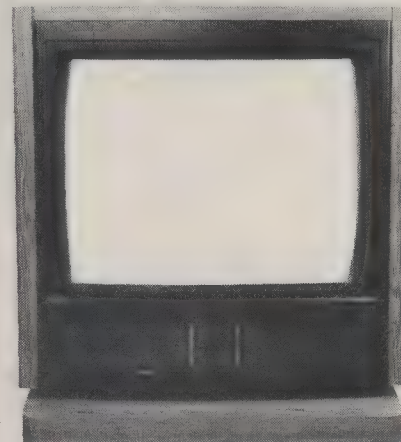
For additional information,  
circle no. 141 on Reader Service Card.

### Sharp Introduces 30-Inch Direct-View Screen

Sharp's 30MD877 TV has a 30-inch direct-view screen with 140-channel cable-compatible PLL quartz-synthesized tuning. The set also features an MTS decoder, surround sound terminals, external speaker jacks, and audio/video input and output jacks. The infrared remote control operates 25 audio and video functions. Comb filters improve picture resolution, while a sleep timer can be set to turn the set off automatically.

Price: Not Available

For additional information,  
circle no. 142 on Reader Service Card.



Sharp's 30MD877 TV

### New Panasonic VCRs Come in 3 Colors

Panasonic's PV-2700 series of "designer" VHS HQ VCRs features rounded corners and cabinets in three colors: "dusty rose" (pink), ivory, and black. The 14-function remotes have matching colors and contours. Each VCR has 100-channel cable-compatible tuning and

2-event/7-day programming. Other highlights include high-speed search (17x at SLP) and automatic operations, including power on and off, rewind, and eject.

Price: Not Available

For additional information,  
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Panasonic's PV-2700 Series



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YOUR NAME _____		ADDRESS _____	
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YOUR PHONE # _____			
Did you reserve your copy of <i>Peggy Sue Got Married</i> ? YES <input type="checkbox"/> NO <input type="checkbox"/>			
Did you attend your high school reunion? YES <input type="checkbox"/> NO <input type="checkbox"/>			
STORE NAME _____		ADDRESS _____	
CITY _____	STATE _____	ZIP _____	

1. No purchase necessary to enter. 2. Void where prohibited. 3. Sweepstakes expires May 30, 1987. 4. Official sweepstakes rules displayed at participating video retail outlets. 5. Ohio residents only. For a copy of the official rules you may mail a self-addressed envelope to CBS/FOX Video Class of '60 Sweepstakes, PO 718, Sayreville, N.J. 08872.

**COMING TO A VIDEO STORE NEAR YOU APRIL 30th!**

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## Video Meets Computer Technology in Videonics

A new company named Videonics has introduced DirectEd, the first in a series of video add-ons. The system will include a collection of modules, each with different functions, and a central console to control them. VCRs (of any format) and monitors plug into the back of the console.

The main console includes DirectEd and an editing module that lets users

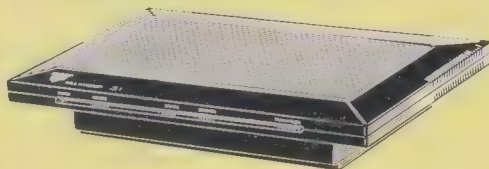


Videonics' DirectEd

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- Switch to 2RF Sources by Remote Control
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mark the beginning and end of selected scenes and indicate the desired order. Videonics' internal computer then records the segments in order on another tape. DirectEd also includes a selection of graphics, wipes, fades, and titling in 64 colors. A simple remote operates all effects.

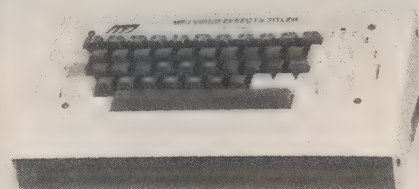
Videonics will introduce its second module, CollectEd, this summer. It will electronically catalog favorite tape segments, and find and play them on request. Videonics is located at 15951 Los Gatos Blvd., Suite 18, Los Gatos, Calif. 95030 (408-356-8090).

Price: \$499; future modules, approx. \$100.

For additional information,  
circle no. 145 on Reader Service Card.

## Title Your Tapes With MFJ Keyboard

MFJ Enterprises' MFJ-1480B video titler has a typewriter keyboard and a genlock so titles can be superimposed over any NTSC video source. The titler has one font with an expansion port for additional font cartridges, graphics, and special effects. Fonts can be in two sizes in upper or lower case. Each line or background page can be transparent or in any of 15 colors. Up to 30 pages of titles can be retained in memory and ac-



MFJ Enterprises' MFJ-1480B

cessed directly. The titler also features automatic line and page centering, slow scroll, and repeating and highlighting keys. MFJ's address is 921 Louisville Rd., Starkville, Miss. 39759. Price: \$600.

For additional information,  
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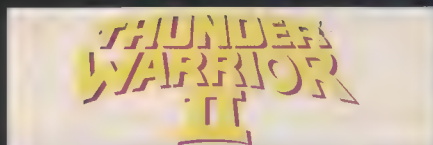


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- \_\_\_\_\_ is the nickname of the vicious head prison guard.
- \_\_\_\_\_ is the name of Thunder's wife.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Entries must be deposited by July 31, 1987

### Official Rules

- No purchase necessary. To enter, complete the official entry blank and deposit at the sweepstakes display located at your participating retailer. All entries must be deposited by July 31, 1987. If you can not find an official entry blank or sweepstakes display, or are a resident of OH, write the answers to the 4 questions asked below, your name and complete address on a plain piece of paper, 3"x5", and mail to: Thunder Warrior II Sweepstakes, P.O. Box 667, Lowell, Indiana 46399. Mail-in entries must be received by August 10, 1987. The sponsor is not responsible for late, lost or misdirected mail.
- A list of correct answers can be obtained by sending a stamped, self-addressed envelope to: Thunder Warrior II Answers, c/o Trans World Entertainment 6464 Sunset Blvd. Hollywood, CA 90028. Residents of WA and VT send an unstamped, self-addressed envelope. Requests must be received by July 15, 1987.
- Winners will be determined in random drawings from among all correct entries received by July 31, 1987, by VENTURA ASSOCIATES, INC., an independent judging organization whose decisions are final. All prizes are guaranteed to be awarded. Winners will be notified by mail and may be required to complete an affidavit of eligibility which must be returned within 21 days of date of notification. No duplicate major prize winners and no substitution for prizes except as may be necessary due to availability. All taxes are the responsibility of the winners. Entry constitutes permission to use of winners' names and likenesses for publicity purposes without additional compensation.
- Approximate retail value of the prizes are as follows: Grand (\$8000), Second (\$355, each), Third (\$280, each), Fourth (\$10.00 each).
- Odds of winning are determined by the total number of correct entries received. Sweepstakes open to residents of the United States. Awards to minors must be accepted by parent or guardian. Employees and their families of Trans World Entertainment, its affiliates, subsidiaries, participating retailers, advertising agencies and VENTURA ASSOCIATES, INC., are not eligible. All Federal, State and local rules and regulations apply. Void where prohibited by law.
- For a list of major prize winners, send a stamped, self-addressed envelope before August 15, 1987 to: Thunder Warrior II Winners, c/o Trans World Entertainment 6464 Sunset Blvd. Hollywood, CA 90028.
- Questions to answer: Note: use character, not actors' names and first names are acceptable.
  - \_\_\_\_\_ is the corrupt deputy sheriff who has it in for Thunder.
  - The exciting Thunder Warrior II takes place in the state of \_\_\_\_\_.
  - \_\_\_\_\_ is the name of Thunder's wife.
  - \_\_\_\_\_ is the nickname of the vicious head prison guard.

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## New Products

### Shintom Introduces VCP and TV/VCP

Shintom, a manufacturer of videocassette players (VCPs) for PortaVideo and other companies, has introduced its first products under its own name. The VP-5000 is a top-loading VHS VCP with a built-in five-inch color TV. The VCP features freeze frame and automatic rewind, while the TV has a VHF/UHF monopole antenna and picks up standard VHF and 70 UHF channels, with a three-inch speaker providing the audio. The VP-5000 weighs 26.7 pounds with a hard-shell carrying case.

The VP-2000 is a portable front-loading VHS VCP weighing 16.9 pounds in its case. It features visual search in fast forward and reverse, freeze frame with a fine tuning control, automatic rewind, and automatic TV/VCP switching.

Prices: VP-5000, \$595; VP-2000, \$290.

For additional information,  
circle no. 146 on Reader Service Card.

### Geneva Cleans Compact VHS Heads

Geneva is introducing a wet-type video head cleaner designed for use in Compact VHS camcorders. Like Geneva's VHS and 8mm head cleaners, the PF-360 uses a full-width, shed-free cleaning tape and a non-alcohol cleaning spray that leaves no residue.

Price: \$30.

For additional information,  
circle no. 147 on Reader Service Card.

### New VHS Deck From Samsung

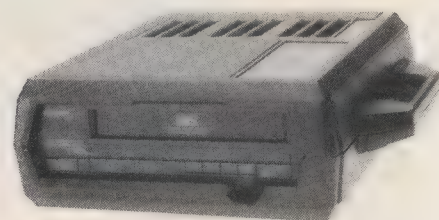
Samsung's VH 2610 VHS HQ VCR is an inexpensive two-head machine with 14-day/4-event programming and a 110-channel cable-compatible tuner. Its 20-key, 23-function remote operates direct access tuning, channel up/down, and picture search in SP, LP, and EP.

Price: \$380.

For additional information,  
circle no. 148 on Reader Service Card.



**Samsung's VH 2610**



**Shintom's VP-2**

### Olympus VHS Camcorder Adds High-Speed Shutter

Olympus' VX-404 full-size VHS HQ camcorder boasts a 1/1000-second shutter speed for blur-free action photography. Its half-inch CCD image sensor is sensitive to light as low as 7 lux. The f/1.2 lens has 6x power zoom with a macro range, piezo autofocus, and full auto white balance. A focus zone selector has positions for full picture, middle zone, and spot focus. Focus lock maintains sharp focus on a stationary object while



**Olympus' VX-404**

a user pans or zooms.

The VX-404 weighs 5.3 pounds without battery, and has a 2/3-inch adjustable black & white electronic viewfinder with operational and warning indicators. Other features include instant review through the viewfinder, a fade-in/fade-out button, and time and date recording.

Price: not available.

For additional information,  
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TITLE	NUMBER	TITLE	NUMBER	TITLE	NUMBER
RUTHLESS PEOPLE	111106	ALIENS	111160	THE KARATE KID II	111005
WHITNEY HOUSTON #1 HITS	110672	LIONEL RICHIE: ALL NIGHT LONG	110001	PHIL COLLINS: NO JACKET REQUIRED	110789
DARLING	110840	MADONNA LIVE: THE VIRGIN TOUR	110622	DELTA FORCE (CHUCK NORRIS)	110737
THE TRIP TO BOUNTIFUL	110998	GHOSTBUSTERS	110048	CRITTERS	110876
DAVID LEE ROTH (VHS ONLY)	111052	A FORCE OF ONE (CHUCK NORRIS)	110530	SHEILA E. LIVE (W/PRINCE)	110731
THE MONKEES, VOL. 1	110796	JOHN LENNON: LIVE IN NYC	110394	MURPHY'S ROMANCE	110799
CROSSROADS	110870	WHITE NIGHTS	110670	BON JOVI	110357
STEVIE NICKS: I CAN'T WAIT	110804	DOWN AND OUT IN BEVERLY HILLS	111095	INVADERS FROM MARS	111051
JANE FONDA'S LOW IMPACT AEROBICS	111101	FROM HERE TO ETERNITY	111080	SILVERADO	110395
RICHARD PRYOR LIVE ON SUNSET STRIP	110144	GENESIS LIVE: THE MAMA TOUR	110782	TINA TURNER: PRIVATE DANCER LIVE	110023
MAXIMUM OVERDRIVE	111129	HALLOWEEN	110452	STAND BY ME	111062
VAN HALEN: LIVE WITHOUT A NET (VHS ONLY)	111046	TOSCANINI: THE MAESTRO	110843	STING: BRING ON THE NIGHT	111096
THE AWFUL TRUTH	110779	PAT BENATAR IN CONCERT	110407	PRUDHOMME'S LOUISIANA COOKING	110884
FRIGHT NIGHT	110436	SON OF FLUBBER	111100	LABYRINTH	111030
U2—LIVE AT RED ROCKS	110866	THE CARE BEARS MOVIE II	110834	HOROWITZ IN LONDON	110095
ABOUT LAST NIGHT	111049	DIRE STRAITS LIVE: ALCHEMY	110445	NAME OF THE ROSE	111145
ULTIMATE TENNIS	110480	A NIGHTMARE ON ELM ST.-2	110646	ROLLING STONES LIVE: LET'S SPEND THE NIGHT TOGETHER	110499
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# Fine Tuning

## Your Video Questions Answered

### Better Jacks?

**Q** I recently bought Panasonic's new AG-1950 VHS VCR. It's a great machine, and sturdily built. I especially like the BNC jacks used for the video inputs and outputs, which is what most "industrial" VCRs use. Why don't other consumer VCRs use this type of connector? It seems to be designed better.

James Green  
Santa Monica, Calif.

**A** You're right, the BNC, for Bayonet Nut Connector, is much better than the RCA-type connector used on consumer gear in North America. BNCs are used on consumer equipment in Great Britain and Europe. But here, the same manufacturers have always used the cheaper RCA jacks. Inertia and their higher cost are probably why U.S. video equipment lacks BNC jacks.

### Beta Switcheroo

**Q** I have some Beta videocassettes, but recently switched over to VHS. I know I can't use the Beta blanks in the VHS machine, but is there some way I can transfer the tape from the Beta shells to VHS shells so I can at least use the Beta tapes as blanks?

P. Adams  
Evanston, Ill.

**A** It's possible to transfer videotape from Beta shells into VHS shells, but it's so much work, you're better off not trying. First, you'll have to find an economical source of empty VHS shells that contain just reels and plastic leader. With some "economy" brands of T-120 VHS tapes selling for \$2.99

you're obviously wasting your time if your empty shells cost more than about \$2 each. Also consider the time and patience required to open both shells and respool the tape from one to the other. Unless you can improvise some sort of rapid winder, or use a cassette rewinder, it's going to be tedious and tricky to hand wind several hundred feet of tape without wrinkling or stretching it. Beta and VHS lengths and speeds differ as well, so the lengths you end up with will be non-standard. In all, it sounds like more trouble than it's worth.

### Insert Edit Glitch

**Q** I have a Pioneer VE-D70 8mm VCR. I use it to edit videotapes made on my Kodak MVS-5000 camcorder. Both machines record digital sound, but I use the Pioneer as an editing deck because it has a flying erase head, which the Kodak doesn't.

Recently, when I was making an insert edit, the part of the tape where I made the insert filled with colored noise and streaking, even though the sections before and after the insert were good. After several attempts yielded the same result, it occurred to me that the flying erase head might be clogged. Sure enough, after I ran a head-cleaning cassette through the Pioneer, the problem disappeared. I thought you'd be interested in hearing about this, since it appears you can't tell if a VCR has a clogged flying erase head just from viewing the playback picture, the way you can with regular VCRs.

Chris Fredericks  
Glendale, Calif.

**A** Thanks for the tip. In VCRs that have a flying erase head, the flying erase head can clog, even while the regular record and play heads remain operable. In such a case, any re-recordings made on a previously used tape will be marred by continuous color moire and rainbowing. However, some VCRs with flying erase heads also use a conventional fixed erase head, which is activated in the straight record mode, to purge the tape of any previous signal. On these machines, which include Sony's SL-HF1000 Beta VCR and Panasonic's AG-1950 VHS VCR, the flying erase heads are active only during insert edits, and when the tape backs up slightly during assembly edits.

A partial head clog on one of the new "double azimuth" video heads now commonly used to clean up special effects and noisebars on newer VCRs without flying erase heads can induce a similar effect in playback. For example, if the width of the noisebars in the search mode suddenly widens, it may be that one of the head chips has clogged. This partial clog often will disappear as you scan. If it doesn't, the only remedy is to clean the VCR's heads.

### Trouble Leader

**Q** Whenever I put a new tape into my Toshiba M-5900 VCR, it pulls the leader into the shell and threads on the tape instead of the leader. This doesn't happen with my other VHS VCR, a Panasonic PV-1730, so it always gives a little bit more recorded signal, while the Toshiba always

leaves a bit of unrecorded snow. My problem is that when I put a tape that was used in the Panasonic into the Toshiba, I'm unable to completely erase the snippet of picture at the beginning. Even when I manually wind the tape back to the leader, the minute I put it into the Toshiba, the VCR pulls the leader into the shell, and I can't erase the signal at the head of the tape. Is there a way around this?

Arthur Raymond  
Cleveland, Ohio

**A** Although the feature is intended to ensure that the VCR always threads on the tape, rather than on the rougher surface of the plastic leader, it can sometimes be the nuisance you describe, especially if you have more than one machine and swap tapes between them. In the early days of home video, there was a similar problem with Beta cassettes: certain machines wouldn't rewind the tape to the very beginning, preventing erasure of the first seconds of a tape. The cure was to carefully open the cassette door and manually wind the tape backwards until you came to the leader. Unfortunately, this won't work with your Toshiba (or JVC's similarly designed HR-D566 VCR), since the VCR will immediately wind it forward again when you put it into the VCR.

But there are a few things you can do if you want the beginnings of your tapes to look neater. First, you can use your other VCR to erase the first few seconds of the blanks. Just wind the tape back to the leader on these,



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## Fine Tuning

turn off the tuner (or tune to an unused channel), and record dead air for 20 seconds. That will get rid of any residual programming, regardless of the VCR in which the tape is later used. Second, you can invest in a videocassette rewinder/eraser. Dozens are on the market, some with bi-directional winding modes and counters. A rewinder/eraser will clean the tape right up to the leader, so that when the tape is re-used, you'll only get your new recording, and not the vestigial beginnings of previous ones.

### Handycam Cleanup

**Q** I bought a Sony 8mm head-cleaning cassette for my Handycam, but when I tried to use it, I couldn't. The Handycam is a record-only VCR, and the head cleaning tape comes with the record tab locked, making it impossible to record on the tape. Is it okay to move the tab to the record position and record on the tape as I clean the heads, or should I try another type of head cleaner?

K. Sorenson  
New York, N.Y.

**A** Head-cleaning cassettes for 8mm decks are now available from Geneva, Allsop, Bib, Kodak, and TDK, as well as Sony. Sony's is of the "dry

cleaning" variety. You only have to run the cassette for 15 seconds or so to clean the heads. For the Handycam, you will have to unlock the record tab to use it that long. The cleaning tape won't record anything, since that's not its purpose—it will just clean the heads.

Head-cleaning cassettes are handy gadgets—especially for camcorders, which can clog while recording away from home. Just remember to use the cleaners only when necessary.

### Tape in a Jam

**Q** I recently rented a VHS movie that jammed inside my VCR. I couldn't get it out. When I took it in for repair, the repairman said the security sticker the dealer had stuck on the side of the cassette was the reason it had jammed. I still had to pay him \$80 to get the cassette out. I think the rental dealer should pay me back for the expense since his cassette caused the problem. What do you think?

Elizabeth Simmons  
Miami, Fla.

**A** It may sound like a cop out, but you should split the cost. If you've been a good customer of this particular rental store, I think it would want to keep your

business, and may be willing to reimburse you for part of the repair fee with a number of free tape rentals. Anyone who has rented tapes should know they go through a lot of different VCRs and that the multiple use takes a toll on both the tape and the shell it comes in. It's a good idea to examine any rented tape before putting it into your VCR, to make sure there are no loose labels that could cause problems. It might even pay to open the cassette door to check that the leader is not torn or wrinkled.

A damaged tape can wreak more damage on the VCR, and the entire onus for cassette quality can't rest on a dealer's shoulders, especially if he's a high volume dealer and charges only a dollar or so for each rental.

The best practice is to check each tape before leaving the store, not only to ensure that you've got the right title, but to catch any damage that may be charged to you later when the tape is returned.



VIDEO welcomes your questions. Please do not enclose self-addressed envelopes as the volume of mail does not allow personal replies. Questions may be edited for clarity and space. Address letters to **Fine Tuning, VIDEO Magazine, 460 West 34th St., New York, N.Y. 10001.**

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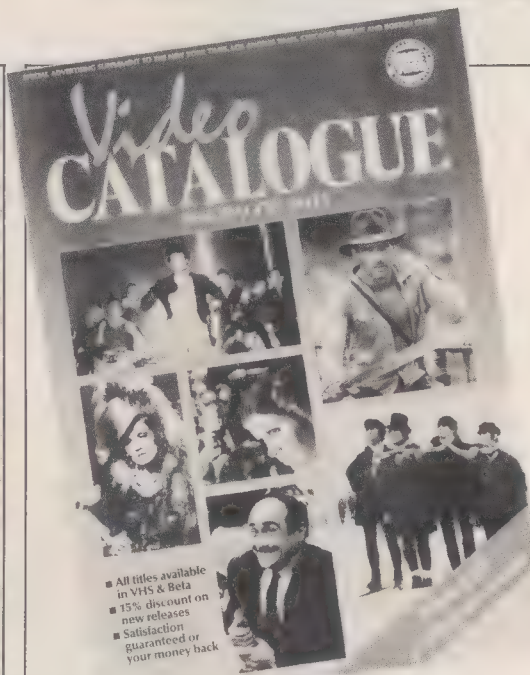
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# TV Den

## Techniques and Technology

### Second Look: Macrovision

by Roderick  
Woodcock

Ever since movie studios began to encode large numbers of film releases with the controversial Macrovision copyguard system, VIDEO has received a stream of letters complaining that Macrovision is damaging the image quality of prerecorded tapes. Recently, I visited Macrovision's California headquarters and talked with Executive Vice President Gary Gwizdala and Macrovision inventor John Ryan in an effort to discover whether viewers are justified in their complaints or whether Macrovision has become the scapegoat for a variety of video ills.

Macrovision asserts its system is virtually invisible. To prove it, the company set up a bank of 15 different TVs and monitor/receivers attached to the same VCR. An assistant screened portions of two versions of *Back to the Future*, one encoded with Macrovision and one without. I stared long and hard at the screens, and could not distinguish any difference between the two versions on any of the monitors. Neither could Ryan, who also participated in the test. It was a convincing refutation of the charge that Macrovision impairs im-

age quality.

Before dealing with specific complaints, however, let's recall how Macrovision works. Macrovision consists of a series of white pulses recorded in the part of a videocassette's signal known as the vertical interval. The pulses confuse the video automatic gain control (AGC) of any VCR being used to copy an encoded tape. When the AGC senses the pulses, it tries to reduce the video level, resulting either in a dark and muddy picture or no picture at all.

Gwizdala says the process is 80 percent effective in preventing duplication on VHS and some 8mm VCRs. He concedes it can be beaten, but only by using special equipment that regenerates the vertical interval, or by defeating the AGC circuit (which is difficult for the unskilled), or by copying encoded tapes on VCRs, like Beta decks, that are immune to the process.

But for the average consumer, the big question is: Does Macrovision interfere with or detract from the picture quality of a legitimate pre-recorded videocassette? Gwizdala says it doesn't and contends that more than 90 percent of the complaints the company has received can be attributed to other causes, many of which consumers themselves can eliminate once they understand the real problem.

One of the most frequently cited problems involves "daisy-chain" wiring, wherein two VCRs are connected so that one machine feeds the other through its audio/video inputs or the coaxial antenna

wire. But consumers fail to realize that this "dubbing hook-up" is precisely the sort of situation Macrovision is designed to discourage. Even if no copy is being made, the fact that the encoded signal from the original cassette is being fed through the AGC circuitry of the second machine is enough to create a viewing problem. To eliminate it, each VCR should be wired directly to the TV set, using an A/B switch.

Other apparent problems, says Gwizdala, can be traced to worn rental cassettes which exhibit excessive drop-outs, dirty video heads, tape creases, tracking problems compounded by worn tape guides on older VCRs, and damaged tape edges. On occasion, both customers and dealers have been the unwitting victims of other customers who have duplicated Macrovision tapes and replaced the original cassettes with the bad copies—which are then re-rented as presumed originals.

Macrovision is preparing a checklist of "symptoms and problems" it will soon distribute to video dealers to help consumers identify video problems genuinely caused by Macrovision. Gwizdala and Ryan say they hope to hear about these instances because they want to work with the dealers and the studios to make sure their process is not causing more problems than it's curing.

Last October, for example, Macrovision encoders were modified to eliminate an acknowledged Macrovision-related flaw. A diffuse white patch of light, caused by a specific type of phosphor coating,

was showing up in the lower right corner of some brands of picture tube. After confirming the truth of the complaints, Macrovision modified the signal to avoid the reaction.

Since the first Macrovision tape (MCA's *The Sure Thing*, issued in August, 1985), nearly 20 million cassettes have been encoded. Despite consumer nervousness, Macrovision is clearly a major improvement over Copyguard and other earlier antipiracy systems. Copyguard caused TV images to roll vertically even during normal viewing, and created an overnight boom in the sale of "stabilizers" to strengthen the weakened vertical synchronization pulse.

But stabilizers (or enhancers) won't work on Macrovision and aren't needed, says Gwizdala, because Macrovision doesn't induce comparable playability problems. Gwizdala claims, in fact, that any device dedicated solely to defeating Macrovision is illegal. He also claims Macrovision can change its system at any time, so that a gadget designed to beat the signal today may not be able to do so in the future.

For the moment, Macrovision seems to be here to stay. The company claims it eliminates the entertainment value from illegally made copies without significantly impairing the playability of the original cassette. Most of the major studios seem to agree. MCA, an early Macrovision booster, calls it "the most effective means available to inhibit unauthorized copying" and just signed up for another year. 



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# The Camcorner

## New Equipment & Shooting Tips

### On Location Extras

by Roderick Woodcock



Ambico's J-5500 fluid-head tripod

If you've recently bought a camcorder, you're probably still mastering zooms, close-ups, and other built-in options like backlighting. But once you have mastered the possibilities, you'll want to find ways to make your home videos more professional looking. To do the job well, you'll need the right kind of accessories, and the three most important are tripods, lights, and lenses.

#### TRIPODS

While manufacturers love to promote the convenience of lightweight camcorders, one that's too light can make your videos look shaky. With a few exceptions, most newer 8mm and Compact VHS camcorders are designed to be held at eye level, a position that grows tiring after only 15 or 20 minutes, let alone the length of the entire Rose Bowl Parade.

Larger, heavier camcorders, which use VHS or Beta cassettes, are actually easier to steady, since they rest on the right shoulder. But there's no replacement for a good tripod, which provides rock-steady stability as well as an opportunity to lock a camera into position and walk into the shot yourself.

The least expensive models usually have three telescoping tubular legs, screw-type locking rings, and no internal braces. Most come with an adjustable elevator to fine-tune the vertical height. They're easy to carry but often too light for anything but the smallest camcorders. The bigger machines demand sturdier tripods, with telescoping girder-type legs, hinged quick-snap locks, and

retractable leg spikes for rough ground. RCA manufactures two tripods, the 5-pound AC011 and the 10-pound AC009, with these features.

The most important feature is a tripod's camera head, which should pan laterally and tilt up and down smoothly. Cheaper tripods rely on the friction between the head's moving surfaces for their stability. More expensive tripods have "fluid" heads that operate much more smoothly. Popular fluid-head tripods include Ambico's J-5500 (\$79.95), RCA's AC018 (\$119.95), and Velbon's Victory 408. Look around, try them inside stores, and buy the one you feel offers the best balance between performance and price.

A less cumbersome alternative to the tripod is the monopod, which collapses into a tubular baton that's easier to stow and carry. If you can handle an expandable umbrella, you can handle a device like RCA's 14-ounce AC012 Unipod. The big advantage of a monopod is the way it minimizes vertical shakes, though it can prevent lateral shakes as well, if you're careful.

#### LIGHTS

Extra lighting can yield noticeable gains in contrast, color and sharpness. With the new low-light pickups, you don't even need powerful eyeball blasters. High wattage lamps provide more reach, but it's better to mount them on their own stands, rather than on the camcorder itself.

Lower wattage models are

fine for living-room shooting, and won't melt the top of a camcorder or fry the sensitive electronics just under its plastic skin. You can attach them to the accessory shoe on the top of most camcorders, but for more effective illumination, it's better to extend them upward with a bracket. Your subjects will appreciate the change in angle, and shadows will be less obvious.

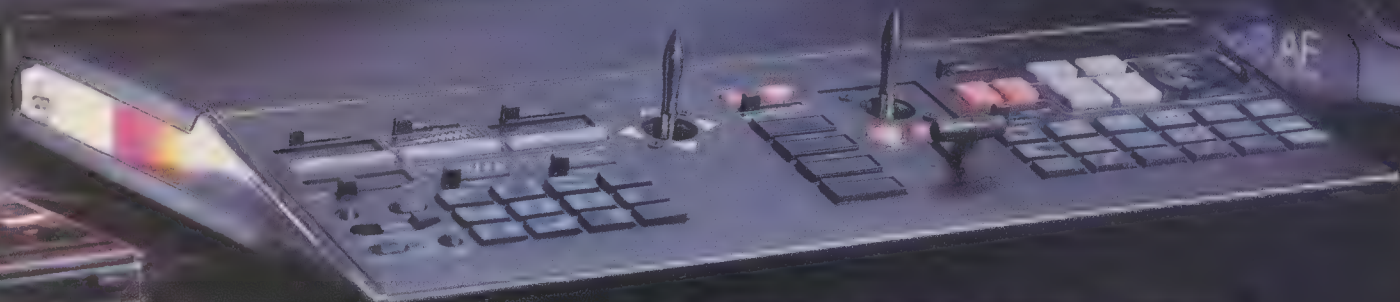
Most better lights have adjustable brackets for angling the light upward from 45 to 90 degrees. This lets you bounce it off the ceiling and soften the illumination that falls on your subjects. Watch out for colored walls and ceilings, which will impart their color to your tapes.

Ideal Video of Woodhaven, N.Y. distributes two of the most unique video lights. The LX-801 Auto (\$179.95) and the LX-801AS (\$139.95) both use computerized electronics to automatically control the amount of light that reaches a subject—up to 500 watts on the deluxe light, and up to 300 watts on the less expensive model. Ideal's LX301Z can concentrate the light at any angle between 30 and 65 degrees. Suggested prices are \$109.95 for the AC-only model, and \$149.95 for the AC/DC version.

Also popular is the Mini-Cool (\$159.50) from Cool-Lux Lighting in North Hollywood, Calif. It can be expanded into a complete lighting system with optional stands, adapters, and diffusers. The Mini-Cool's aluminum housing has slots and louvers to dissipate heat, and each of its 11 accessory lamps absorbs more than 90



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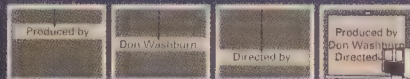
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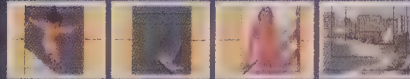
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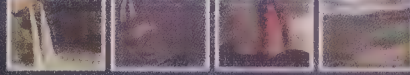
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## The Camcorner

percent of ultraviolet and infrared light, focusing only light from the visible spectrum onto the subject.

Cool-Lux recently introduced the Micro-Lux (\$79.95) for new hand-held camcorders. Though only three inches long and under three ounces, it generates 35 watts of light for 105 minutes from an optional 12-volt power supply. Micro-Lux was selected by NASA for use with the cameras on space shuttle missions.

### LENSES

A lot of optical add-ons are available for camcorders under a variety of brand names. Most are intended for specific makes and models, but as long as you know the thread size of your lens, it's possible to use a supplementary wide angle or telephoto lens meant for another brand to extend your own camcorder's reach.

Sometimes the thread size is engraved on the lens hood, which must be removed to make room for an add-on lens. Sometimes it's in the back of the instruction manual. Most camcorder thread sizes are 46, 49, 52, 58, or even 62 mm, all popular thread sizes for 35 mm camera lenses.

"Stepping rings" can get you from one size to another. They're not recommended for supplementary lenses, which

## Add-on lenses can increase your versatility

are fairly heavy pieces of glass. But they are useful for adapting filters and close-up lenses to your camcorder's threads.

One company specializing in supplementary wide-angle and telephoto lenses is Lenmar Enterprises, Inc. in Gardena, Calif. Its VTL200 and VTL150 telephoto lenses offer 2x and 1.55x magnification, respectively, while its VWA50 and SW813 lenses offer .55x and .42x wide-angle perspectives. With the appropriate adapter ring, they can be fitted to virtually any camcorder. Lenmar also has a clip-on 1.7x telephoto or .50x wide-angle lens for Sony's CCD-M8U Handycam. Prices were not available at presstime.

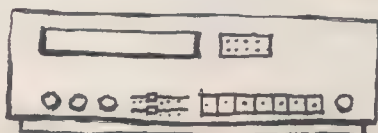
One final "essential" accessory is a set of close-up lenses. They fit in the optical limbo between the macro and minimum focal distances of most camcorder lenses. They're ideal, for example, when you want videotape postcards or snapshots. Ambico's V-0311 close-up/wide-view lens attachment offers this capability, along with a wide-view option, for \$69.95.





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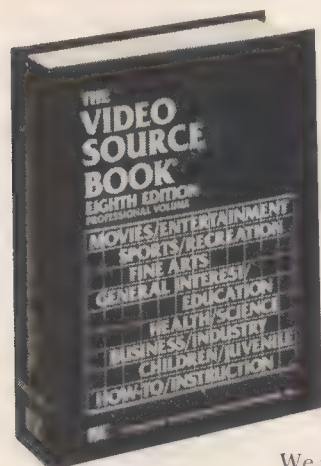


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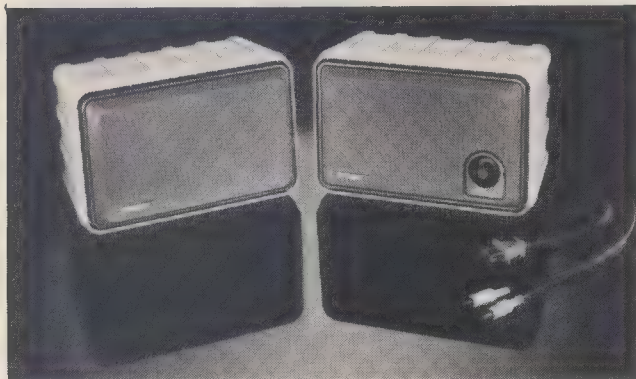
# Audio Input

## The Sound Side of Video

### Room-Size Video Sound

by Ivan Berger

One good idea begets another. For instance, the speakers reviewed here would not exist if Sony had not first brought out the Walkman, a tape player which had neither speakers nor a means of driving them. The idea behind the Walkman



*Bose's Video RoomMates can sit beside a picture tube without causing color distortion.*

was to make a good sound system pocket-sized by stripping off the amplifiers and speakers, which account for most of the bulk and weight of larger portables, and replacing them with headphones. Soon, the Walkman and its imitators were selling by the million: everyone could march down the street to different drummers.

But some listeners still wanted speakers for listening in private rooms or sharing music with someone else. Since the new pocket portables lacked amplifiers to drive those speakers, manufacturers responded with ultra-compact speakers with built-in amplifiers. Unfortunately, they usually sounded terrible.

So Bose put a twist on the idea: make compact, amplified speakers, but make them a bit less compact and a lot better sounding than the competition. Bose's Room-

Mates, now \$229 per pair, arrived in the thick of the Walkman craze—and just in time for the first portable Compact Disc players, which could *really* show how good they sounded.

Bose used good, 4-1/2 inch speakers (similar to those in Bose's larger systems) that were big enough to have some bass, yet small enough to spread treble through the sound path instead of concentrating it in a shrieking pencil-beam. The speakers were housed in boxes large enough (about the size of small breadloaves) to allow them to develop a wee bit of bass, and powered with special amplifiers.

Unlike most amplifiers, which are designed to work with any speaker you plug into them, the RoomMates' amps were going to be used only with the RoomMates' drivers and enclosures. So Bose tailored the amplifiers' frequency response to complement the rest of the system's response, adding a bit of boost where it was needed, while cutting back on any frequencies the driver and box might over-emphasize. Bose also built in a compression circuit to help keep the system from overloading when forced to deliver higher volumes than it was built for.

The system was easy to connect: both amplifiers were in one speaker cabinet, so you only had to plug the speaker into the wall for power and into your portable player's earphone jack for sound, then run a wire from one speaker to the other. You could get brackets to mount the speakers and a travel bag (\$39.95) to carry

the whole system, brackets and all. Now you can get the RoomMates in ivory as well as the original black.

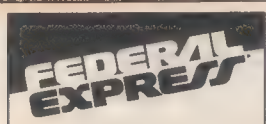
I've been using a pair of RoomMates happily since they appeared. They're no match for any of my larger speakers, but they make a great utility system that I've used for everything from parties to public addresses to the music at my wedding rehearsal.

Recently, Bose extended the idea by coming out with Video RoomMates at \$279 per pair. The gray video versions are magnetically shielded, so you can put them right next to your picture tube without causing color distortion. They also have front-panel volume controls, for use with VCRs and disc players that may lack volume controls of their own. Their signal cables end in a pair of RCA phono jacks instead of the original version's single, 3.5-mm headphone plug. (Adapters for 3.5-mm plugs are available from Bose and elsewhere.)

Meanwhile, an even older Boston-area speaker company, Acoustic Research, has come up with speakers, the Powered Partners at \$339.95 per pair, designed to compete with both Bose models. They, too, are shielded for video use and have inputs that may be connected either to headphone jacks or to RCA phono plugs. Since AR, like Bose, thrives on innovation, it brought some fresh twists to the basic idea.

Most of AR's innovations are designed for increased versatility. The Powered Partners are triangular, rather than loaf-shaped, so you





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## Audio Input

can stick them in a corner (which emphasizes bass), or rest them on the floor and not have all the sound go down your socks. They can be powered from 12-volt DC, from either a rechargeable battery pack (\$69.95) or a cord that taps into a car's cigarette lighter (\$12.95). Where Bose offers a swivelling, clamping mounting arm (\$199.95 per pair) and a wall bracket (\$39 per pair), AR offers a similar clamping bracket (\$60 per pair), a wall bracket with a swivel (\$40 per pair), and a socket that lets the speakers mount on 1-1/4 inch diameter pipes or poles. There's also a tote bag (\$39.95) to carry the speakers and all the accessories.

Instead of building both amplifiers into one cabinet, AR builds a separate amplifier into each speaker, so you can use them separately. Each speaker has its own power cord to be plugged in (though each also has an AC outlet, so you can feed one speaker's power cord from the other speaker), and the signal cable that feeds the Powered Partners splits into a wide "Y" to feed both speakers individually. The signal cable plugs into standard RCA jacks in back of the speakers, so you can substitute other cables for connection to gear that doesn't have 3.5-mm headphone jacks.

The AR also has more (and more complex) controls. Where the original RoomMates had no controls and the Video RoomMates' single volume control manages both speakers, the Powered Partners have a volume control, bass control, and an on/off button on each speaker. The bass controls are a useful addition, allowing you to tailor the sound's frequency balance a bit. The separate volume controls, however, are a trade-off. They make it easier to use each speaker individually or to make one speaker louder than the other but make it harder to use the Partners with sound sources (such as VCRs) which have no volume controls of their own. I'd like to see calibration lines added to AR's separate volume controls to make it easier to balance the sound when the two speakers are widely separated.

How do these speakers sound? A single speaker in each Bose handles all the audio frequencies, while the AR speakers divide the frequencies between a woofer for bass frequencies and a tweeter for the highs. Theoretically, this should give the AR more extended high-frequency response, and make the Bose's response a trifle smoother in the region where AR divides the spectrum in two. The Bose speaker has a slightly larger woofer, which could improve its bass response—but the AR has a slightly larger enclosure, which could improve its bass at least as much.

The AR's 15-watt amplifiers allow it to

deliver clean sound at levels up to 106 decibels, while the Bose speakers are rated to deliver 101 dB—no significant difference there. When rapped with a knuckle, the AR's rugged aluminum cabinet has a higher-pitched "thwock" than the Bose's rugged plastic one, but not much louder or softer.

Neither set of speakers plays loudly enough to break a lease with, but both play loud enough for clear listening in typical home listening rooms. Both speakers have a trace of honkiness, a sign of overemphasis at the middle frequencies, though it seems a bit stronger on the Bose. At low frequencies both speakers fade out cleanly rather than make distorted attempts to put out bass they can't deliver.

The Video RoomMates have a warmer sound that persist no matter where I set the bass controls. The Boses also seem, at first, to have more bass. The Powered Partners, on the other hand,

## Powered Partners cost more than RoomMates, but have more controls and clearer sound.

sound clearer and more open when playing good material—and harsher when playing bad. (Perhaps there should be a control to turn the treble down, too.) Their bass sounds less loud, but seems to go a bit lower.

Both speakers maintained a stable central image for sounds occurring between them—an important point for stereo TV, where most dialogue mixes into the middle of the soundstage. The Powered Partners seemed to have a very slight edge when it came to pinpointing where individual instruments were in good stereo music recordings.

Overall, I preferred the Powered Partners for listening to most kinds of music, but the Video RoomMates for TV and some rock. I felt that AR's sound had improved enough to justify the additional cost, even if the extra versatility was not taken into account. But the differences were not vast; while on some material I could tell blindfolded which speaker was which, on others I nearly had to poke my ears into the speaker grilles to tell which one was playing. Both models are worthwhile, so be sure to give each a listen before making your choice.

Ivan Berger is Technical Editor of Audio Magazine.




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# S•P•E•C•I•A•L PROGRAMMING ISSUE

## Featuring Monty Python, Beatles, '50s Blacklist

If the '80s is the Age of Home Video, it's thanks in large part to the cinematic creativity of the preceding three decades. In our third annual programming issue, we celebrate the era's achievements with a look back at Monty Python and the Beatles, groups whose comedy and music, available now on dozens of videotapes, symbolize the vitality of the '70s and the '60s. For the '50s, we've assembled an eye-opening retrospective on the classic films, like *Casablanca* and *Bridge on the River Kwai*, of Hollywood's lost generation. You may not know all the performers,

directors, and writers Hollywood blacklisted but you certainly know their work.

Contributing Editor Bob Brewin's survey of the changes prerecorded video is experiencing—and which videophiles are already encountering—opens our special section. But we've saved the biggest change for last: a thorough look at the explosion in outlets for prerecorded tape. You'll be surprised at some of the directions video is taking, and we think you'll enjoy our close-ups on the sources of video's unflagging energy.



# MADISON AVENUE'S

**H**ello commercials, "sponsored" videos, slightly higher prices for hits, more tapes on topical subjects—and bye bye Beta. These are some of the significant trends in pre-recorded home video consumers will have to adjust to during the next year. They are driven by home video's transformation from a trend into a major programming source equal in reach to a fourth network.

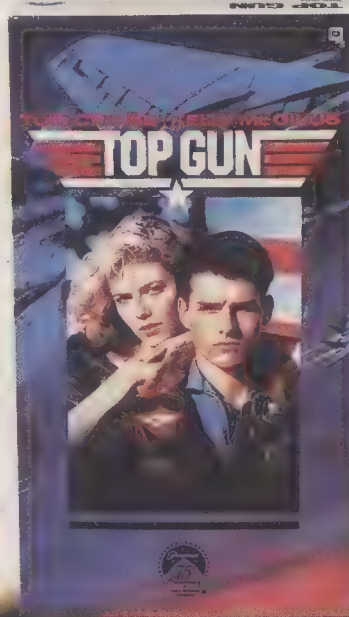
By the end of this year 40 per cent of all American homes will be able to program their TVs thanks to the VCR, and they'll rent—and increasingly buy—videotapes from an astonishing number of outlets. Gary Khammar, marketing vice president of RCA/Columbia Pictures Home Video, predicts the number of stores offering videocassettes for sale or rent will jump from about 10,000 at the end of 1986 to nearly 50,000 by this December. In fact, it will soon be hard to find a type of store that does *not* deal in some form of prerecorded home video.

Mass merchants such as K-Mart and Wal-Mart will devote more space to slickly-displayed Hollywood hits or oldies ready for quick sale. That's been expected. But tapes are also popping up in unusual locations. Want to improve your golf swing? The local pro shop probably will carry instructional tapes on a rack next to the golf balls. Want to carry the lessons of the aerobics class home? The gym will make it easy by stocking exercise tapes. Look for gourmet food shops to carry cooking videos, hardware stores to sell home repair tapes, and liquor stores to stock mixologist videos. (See "Video Takes Over Main Street" elsewhere in this issue for a closer look at this phenomenon.)

Home video's coming of

*Look For More  
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Hits—And Less Beta*

**By Bob Brewin**



*"Some welcome  
ads on tapes as  
long as they're  
at the beginning."*

kicked off the boom, may all but disappear as a prerecorded medium. Though most major studios will support the format through this year, a number see little hope for all their titles appearing in Beta afterwards. The reason? Mass-market media do not pay much attention to the tastes and needs of minority formats that

are shrinking, and Beta sales have slipped well below ten percent of the machine population. Some distributors no longer place orders in Beta for even hot titles anymore. "You know how many orders I got for the Beatles' *Help!* in Beta?" asks Jaffer Ali sales vice president of MPI Home Video. "Zero."

The reluctance by manufacturers reflects retail realities. For example, Erol's, the suburban, Washington D.C.-based company that calls itself the country's largest video specialty chain, continues to stock Beta only in its older stores. "When they opened, Beta was the only format, and those stores still have a large percentage of Beta members—30 to 40 percent," explains Ron Castell, V.P. of marketing. "But when we open a new store we don't even bother with Beta because we know all but a small minority of customers will own a VHS machine."

Betaphile Steve Savage, co-owner of the Manhattan-based New Video chain, had a simple, musical answer when asked about the format's fate: "Dum de dum dum—better buy a VHS machine." Frank O'Connell, president of HBO/Cannon

Home Video is equally grim. "Unless something dramatic happens, in the next 12 months Beta will disappear," he warns. "We will continue to support the market as long as we can. I don't want to accelerate the decline." Bob Fead, president of Pacific Arts Video, says he expects to "see Beta out of the prerecorded video marketplace by the end of 1987." Pacific Arts is already cutting back on its commitment to Beta.

As for 8mm, most companies and retailers surveyed for this article hold little hope the format will become a viable prerecorded home video medium. Exceptions

age as a major programming medium does have a price. Beta, the format that



# VIDEO VENTURES

include Paramount, Warner Bros., MPI, and HBO/Cannon, but HBO/Cannon's O'Connell notes that, while the format has "intriguing possibilities," he can't seem to interest Sony in a deal.

## MESSAGE TAPES

Formats aside, 1987 may go down in video history as the dawn of the Commercial Age. This long-anticipated phenomenon has finally arrived, thanks to the breakthrough Diet Pepsi commercial on Paramount's *Top Gun* home video. Madison Avenue is hungry to exploit the medium because, as RCA/Columbia's Khammar observes, when people have their VCRs on, they're not watching commercials or cable stations.

Not surprisingly (considering

the beginning, end, and middle.

While major studios—like Warner, RCA/Columbia, HBO/Cannon, and Paramount—are hot to sign up as many advertisers as possible, none seems willing yet to compromise the integrity of the medium by sticking a commercial into the middle of a feature film. "Then we'd be no different from television," says Khammar.

But video producers seem eager to jump on "sponsored" vid-

eos, in which the entire tape is effectively a commercial message. One of the first is the *Mr. Boston Official Bartender's Guide* from Karl-Lorimar, which, while informative, is also chock full of Mr. Boston bottles. "The whole area of consumer product tie-ins with home video makes an incredible amount of sense," says HBO/Cannon's O'Connell. Pacific Arts' Fead expects commercial tie-ins to permeate the company's how-to and instructional tapes. "We would obviously look at the clothing suppliers and talk to the racquet manufacturers, the companies that make footwear, and the people who make the balls," says Fead about a proposed racquetball instruction video.

Another type of sponsored video viewers will soon see more often is the magazine spin-off. Karl-Lorimar leads the way here with titles like *American Health: The Relaxed Body* and *Inc. Magazine: How to Really Start Your Own Business*. Since Time, Inc. owns both a bunch of magazines and HBO, it's not surprising to discover that HBO/Cannon is developing videos based on Time, Inc. magazines.

The first HBO/Cannon magazine project will be based on *Sports Illustrated*. HBO/Cannon has already dipped into

Coca-Cola owns Columbia Pictures), Khammar says he's "already had preliminary discussions" with Coke about advertising the soft drink on a home video release. But while commercials may be inevitable, some in the home video business wonder if it's in the best interest of the consumer. The hook for the buyer is lower-priced "A" titles, as indicated by the \$26.95 suggested price for *Top Gun*. (The price was driven even lower by savvy retailers willing to shave margins in return for volume. Erol's pre-sold over 10,000 *Top Gun* tapes at \$19.95 to members and \$21.95 to non-members.)

New Video's Savage views *Top Gun* as the "beginning of home video's mass-market phase" and welcomes commercials "as long as they're at the beginning. I won't stand for them in the middle." But partner Michael Pollack bets that once the commercial camel sticks its head into the home video tent, it won't be content until commercials appear anywhere on a tape—at

**Inc.**  
MAGAZINE



## HOW TO REALLY START YOUR OWN BUSINESS

- Getting the Idea
- Trusting Your Gut
- Finding the Money
- The Business Plan
- Going for It

KLBYN  
EVAL. (LONDON) 1987

"Video viewers  
will soon see  
more magazine  
spin-offs."

what O'Connell terms the "infomercial" with a *Fodor's Travel Guide* tape in which Mastercard charge cards are displayed.

Though commercial projects are pushing down the prices of some home video products, the major studios want to push up the prices of the most popular tapes, the right-from-the-Rialto box office hits. For example, CBS/Fox recently hiked its price on *Aliens* from \$79.95 to \$89.98, and Warner Home Video is "studying" whether to follow. "I think everybody will go to \$89.95, and I would not preclude going higher," says O'Connell.

Such a move—condemned by some video specialty stores—will eventually result in "happy retailers," O'Connell reasons, "because we are going to reinvest the increased margin in advertising and promo-



tion to drive consumers into video stores." This is a nice theory, but it's hard to blame skeptical storeowners for wondering if the studios are not considering saving a bit (or more) of the increased margin for themselves.

## BOTTOM LINES

Don't look for the price of "collectibles" to go much lower than the current floor of \$26.95. "I don't see it going down," says MPI's Jaffer Ali. Warner Home Video, which offered its "Comedy A to Z" package at \$24.98, doesn't expect to go any lower, according to spokesman Mike Finnegan. Rental tapes can be easily converted into sales "at somewhere below \$30," says Pacific Arts' Fead, indicating that hopes of buying movie titles for under \$20 may just be hopes.

Price doesn't seem to make a difference

## Martin Luther KING



### "I Have a Dream"

The Electrifying Speech That Changed the Hearts and Minds of a Bitterly Divided Nation

MPI Home Video

"People want to own a piece of their own history."

in the languishing music video genre.

No matter how low music video tapes are priced, sales have never lived up to expectations. Not even Hi-Fi stereo soundtracks seem to help. "People don't want to pay for what they can get for free, and there are a lot of music videos available for free," says Erol's Ron Castell. "There's MTV on cable, and practically every television station has a music video show. If kids

want a tape, all they have to do is put in a blank." RCA/Columbia's Khammar doesn't think the genre will take off until kids have VCRs of their own.

Some super-hit music videos do well, such as the Beatles' *A Hard Day's Night* and *Help!* both released by MPI. In fact, Jaffer Ali says MPI may release *Help!* on 8mm. But others have a real problem. "By the time the video comes out, the music is stale," explained Fead. "The user has already bought the LP or the compact disc. What does he need the video for?"

Despite music video prices as low as \$9.95, Fead says they're still no bargain for cost-conscious consumers because the number of songs on the video are far fewer than on an LP or a CD. Fead thinks music videos will boom only when they become available before LPs or CDs.

## CATCHING UP WITH HISTORY

Other genres have also had a rough go in the home video market. MPI's Ali says home video producers looking to score outside the exercise or movie areas will have to come up with topical subjects, such as recent historical events. He says MPI is learning how to do it, and cites the success of its *I Have a Dream* tape, released to coincide with Martin Luther King's birthday. "We sold about 7,500 cassettes in its initial release and it's still popular," he says. "People want to own a piece of their history." Following up on this theory, MPI offers a variety of tapes on historical subjects ranging from Vietnam and World War II to the turbulent '60s.

trol what their kids watch on TV." Bob Fead estimates kidvid soon could account for 15 percent of all prerecorded video titles.

• **Family.** "These are titles the whole family can sit down and watch together,



"Health and exercise tapes are the mainstays of the video store."

like the *Sound of Music* and *The Music Man*," says Castell, "and Disney tapes, which move well because they're backed by a lot of national advertising."

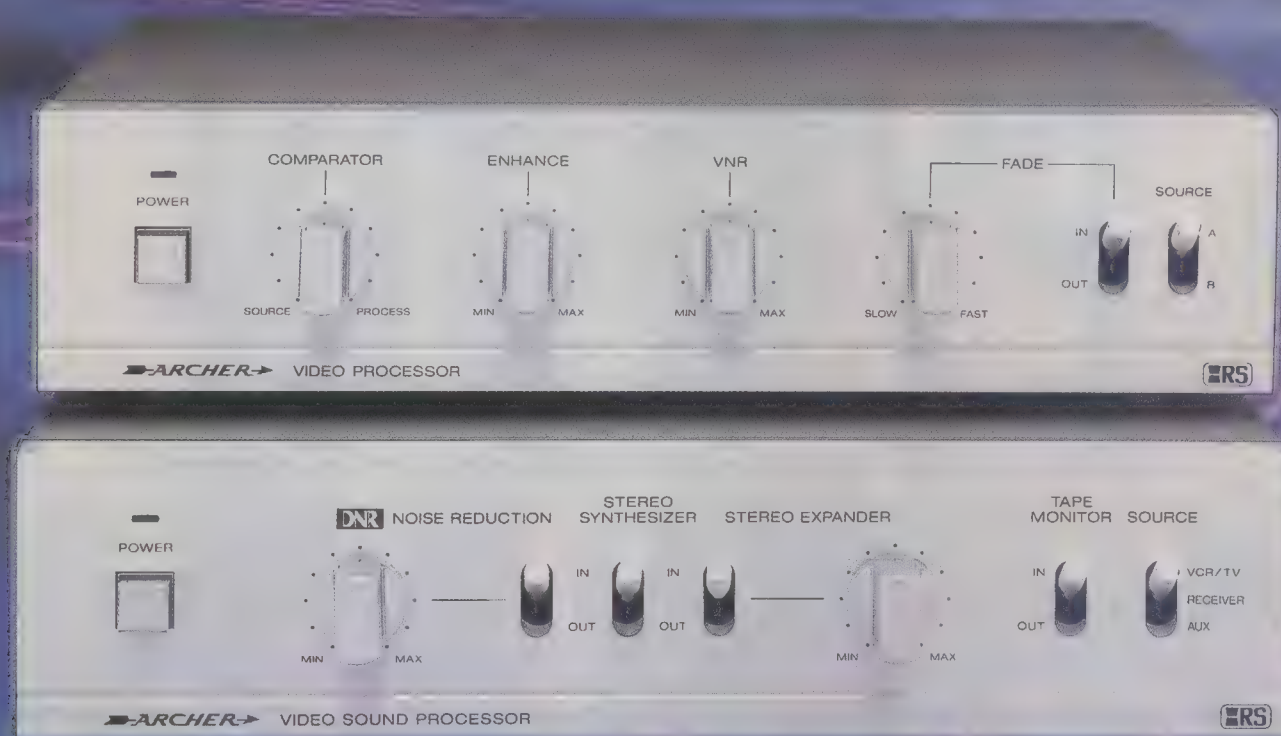
Castell believes there will always be room for video specialty stores, but warns that they will have to stock in breadth and depth since they'll be offering the same hit titles as K-Mart. "There has to be a reason for members to come to us. We have to stock titles they cannot get someplace else. What we're selling is great selection and service." HBO/Cannon's O'Connell notes that "the specialty stores will still have the rental market to themselves. Sears or Penney's just want you to buy the tape and take it home."

Wherever you get tapes in the next year, they will probably be copy protected with Macrovision. Hollywood wants to stamp out piracy, even if it means turning off legitimate customers who buy, rather

continued on page 120



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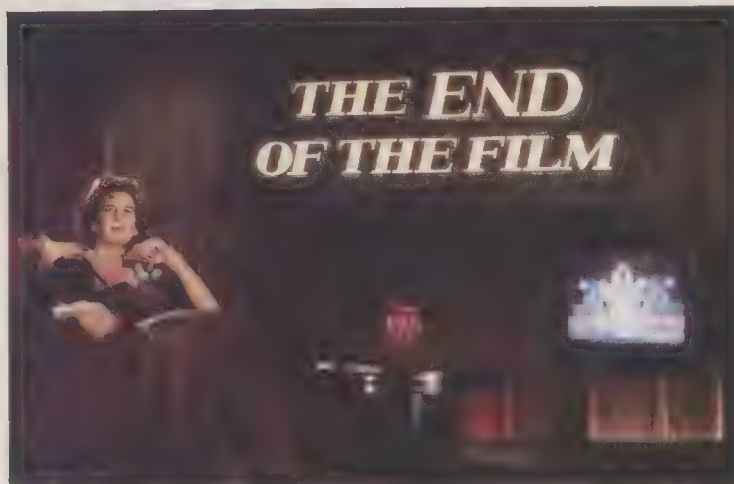
PROGRAMMING SPECIAL

# THE LIFE OF PYTHON



*How Monty Python's  
Flying Circus  
Reinvented  
Comedy In The '70s*

**By Tom Soter**





**A**nd now for something completely Python: the complete (well, almost) history of the show that nearly began as *Owl Stretching Time* and *A Horse, A Spoon, and a Bucket*, yet went on to become one of the most successful, groundbreaking comedy programs in television history.

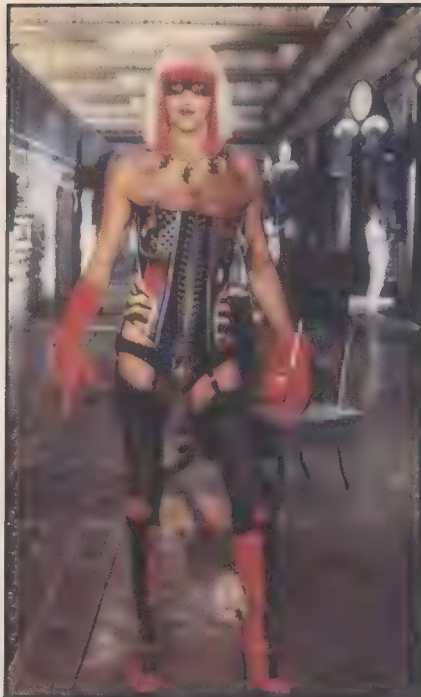
*Monty Python's Flying Circus*, the half-hour series, ran on British TV from 1969 to 1974. On *Python*, anything went—a Minister of Silly Walks who goes off to work, a house that devours people and neighborhoods, a talk show host who blithely interviews a stuffed cat. “We always felt, ‘we’ll do what makes us laugh,’” recalls Terry Jones, one of the six members of the group. And though some viewers don’t agree, calling the team’s work tasteless and unfunny, many more have joined in the fun, turning their 45 shows (just now coming out on tape), movies, records, and books into hits.

*Monty Python's Flying Circus*, influenced by British radio’s seminal *Goon Show* (with Peter Sellers), snuck onto the U.K. scene in October 1969 as a late-night replacement for a religious talk show. Few were watching, and even fewer at the British Broadcasting Corporation (BBC) knew what to expect. (The ambiguous title was meant to keep as many people as possible in the dark.) The series had been sold on the basis of previous work by the six Pythons—Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin—who had all worked on such popular programs as *At Last the 1948 Show*, *The Complete and Utter History of Britain*, and *The Frost Report*.

But *Monty Python* would be like no other series, and would change the nature of television humor. The Pythons were the first true video comedians, brilliantly using the medium to poke fun at TV, politicians, doctors, the military, the clergy, the upper classes, surrealism, documentaries, and life in general.

“When we decided to do *Python*,” recalls Terry Jones, “I was thinking, ‘What kind of shape are we going to give it?’ And I remember looking at Spike Milligan’s show, *Q5*, on TV and thinking he was doing outrageous things in comedy. He’d start a sketch and then it would suddenly turn into something else. Or someone would push a door onscreen and he’d walk through it. And he just didn’t bother about finishing off everything. I suddenly realized we had all been writing clichés till then.”

The Pythons planned their comedic chaos very carefully. Sketches did not simply follow one another; they didn’t have guest singers separate segments, as was the



**Graham Chapman as a Rocky Horror in 'The Meaning of Life.'**

custom. Instead, there were routines, animations, non sequiturs, subtitles, voice-over narration, and general silliness, all tightly linked. Notes Terry Gilliam, “We tried to interrelate everything.”

In one show, for instance, a sketch called “A Book at Bedtime” finds a man reading aloud a picturesque description of a castle, stumbling over words he can’t pronounce. The scene shifts to the castle being described; a Scottish highlander falls from a turret. Next is a segment about “Kamikaze Highlanders” who jump from turrets. One man remarks to another, “We have no time to lose,” which segues into a sketch about the “No-Time-to-Lose Advice Center,” where people are given advice on how to use the expression. This turns into a cartoon about “No-Time Toulouse,” a French Impressionist gunslinger in the Old West, before a return to the Kamikaze Highlanders. More sketches follow; the show ends full circle with the “Book at Bedtime” sketch.

### **NO PUNCHLINES!**

In their former lives as writers, the Pythons had constantly felt trapped by the “tyranny of the punchline,” the requirement of concluding a funny sketch with a brilliant joke. “We kept seeing so much good work being weakened by a weak ending,” says Gilliam. “So we did the obvious thing: get rid of the weakest link.”

Gilliam played an important role in that. A former magazine illustrator, the transplanted American had made a mark on British television with a limited-animation cartoon short, *Elephant*. In the stream-of-consciousness exercise, a man is hit by a falling elephant, squashed, and then

transformed into something else.

“Terry had been very worried about it, because he said, ‘It doesn’t really make sense,’” notes Jones. “I felt, ‘Why not amalgamate the freedom that Spike Milligan’s got—not having punchlines—and use Terry’s animations to flow in and out of sketches?’” Besides giving the series a shape, Gilliam’s wild animations (a TV set drilling holes in eyes, a man slicing off his head while shaving) gave the series a violent tone, which bled over into some of the sketches. “Sam Peckinpah’s *Salad Days*,” for example, opens with a tennis garden party. A ball is tossed to one of the picnickers, hitting him in the head—which suddenly explodes. Another man grabs the arm of a companion and it comes off, spurt-ing a fountain of blood in slow motion. And so on.

Surprisingly, the BBC gave the Pythons little trouble until their third year. “They started to get more interested because it was more successful,” observes Gilliam. “They had to show their involvement. We had one session where the BBC gave us this huge list of things that had to be dealt with. They were totally misinterpreting everything that was going on. In one of the sketches, John pushes a severed leg through the door and says, ‘Sign here.’ And that was referred to as the scene where the man pushes the giant penis through the door.”

The Pythons both wrote and performed the material. Usually Idle and Gilliam would create alone; Chapman and Cleese and Palin and Jones would collaborate. Recalls Palin, “Terry and I would write together for a week, working quite closely in the same room, swapping ideas around. Then there’d be a reading session. You could tell from the laughter around the table when something had worked and when it hadn’t.” The group would discuss the material for several days, followed by more rewriting. Idle soon became known for his wordplay, Chapman and Cleese for their logic and acerbity, and Palin and Jones for their flights of fancy and imagery.

Ideas suggested by one member were often developed by another. That process led to “The Pet Shop,” a classic piece in which a customer has an incredibly hard time trying to return a parrot that was sold to him dead, nailed to its perch. “It’s based on a guy I originally bought a car from,” says Palin. “If anything went wrong with it, he would never admit it. There was always some excuse. You’d say, ‘The brakes don’t work’ and he’d say, ‘That’s because it’s new. It needs a bit of adjustment.’ ‘But I went down a hill and nearly killed myself.’ I remember telling John about this character and he thought it was very funny. Then he and Graham wrote something. It was Graham who had the idea that it should be a parrot.”

Similarly, Graham Chapman recalls trying to create a sketch with Cleese about a “Ministry of Anger,” which Palin and

**Typically Monty moments: Eric Idle pontificates to Terry Gilliam and Michael Palin in 'Monty Python's Life of Brian' (left); and Terry Jones as Mr. Creosote and John Cleese in 'Monty Python's the Meaning of Life' (right and below).**



Jones turned into a "Ministry of Silly Walks." "In *Python*," notes Palin, "any loose ends could lead to something that made a nice, surrealist whole."

## NO MONEY!

Through it all, the deadlines—ten days to do a show—and a slim budget led to great creativity. "Necessity always makes us make leaps," remarks Gilliam. "That was the advantage in television. We did nothing but take chances to fill up that half-hour every week. I've always been convinced that with enough money we could really have been mediocre beyond belief. Case in point—*Monty Python and the Holy Grail*. Had we the money, we would have had horses, not men pretending they were horses banging coconuts to make galloping noises."

In 1972, the group made its first tentative step into the film world with *And Now for Something Completely Different*, a remake of about 40 TV pieces. The idea was to introduce the troupe to America, but the movie—over which they had little control—pleased neither the Pythons nor their potential audience, and was a disappointing flop.

It wasn't until 1974 that the team made it in the U.S. in, of all places, Texas. A local public broadcasting station picked up the series—both commercial and public television had rejected it as "too British"—and the ratings were great. A cult developed, and the Pythons began turning up on other PBS channels around the country.

By then, a second movie was in the works, and the series itself was on the wane. John Cleese had become bored ("I felt we were just repeating ourselves," he

says now) and refused to do any more TV. (Six episodes were made without him.) The group turned again to film, this time retaining creative control. The result was a parody of the Arthurian legend, directed by Jones and Gilliam: *Monty Python and the Holy Grail*.

"We did feel we had exhausted Python on TV by then," recalls Palin. "But Terry Jones, myself, and Terry Gilliam were interested in cinema. We were going to set up a film anyhow and it seemed a shame not to get all the Pythons in."

*Holy Grail* has all the best elements of the series, hung loosely on a quest plot.



Michael Palin and his beloved in 'Jabberwocky.'

The episodic narrative finds Arthur and his knights encountering a killer rabbit, a three-headed knight whose heads are always arguing among themselves, and socialist peasants debating the class system. The movie was a hit, helped perhaps by a Python stage show in America (a later tour was captured in the film *Monty Python Live at the Hollywood Bowl*), records, and publicity surrounding a lawsuit the group brought against ABC-TV when the network aired heavily edited versions of the

programs. The landmark court ruling that resulted favored the Pythons' position and more generally strengthened artists' rights.

## NO PYTHON!

By 1975, the troupe was in a paradoxical position: the components of this internationally successful unit were all anxious to work as individuals. "What I hate most is repetition," observes Gilliam. "I hate the feeling that I know the answers to things. I like being constantly surprised." In Palin's view, "There's a certain desire within you to try and find out what you can do on your own. When I'm in a group, I tend to be more submissive so I'll blend in. There are certain times when I can only express what I want when I'm out on my own." The six began to work apart, with varying initial results.

John Cleese created the 12-episode sitcom, *Fawlty Towers*, a brilliant farce about a rude hotel owner. "It was my most successful non-Python effort," he now notes. "It's about as funny as I can be."

Eric Idle appeared on *Saturday Night Live* (as did Michael Palin), developing the creative alliances that led to a mock documentary on the "pre-fab four," the Rutles, a legendary singing group whose career very much resembles the Beatles'.

Michael Palin and Terry Jones collaborated on *Ripping Yarns*, a nine-episode TV satire of "boys' adventure" stories.

Graham Chapman wrote a semi-fanciful book called *A Liar's Autobiography, Volume VI*, and appeared in a film, *The Odd Job*.

*continued after next page*

## MILESTONES OF THE '70s

The beginning of the '70s saw an odd cinematic backlash against '60s liberalism: movies like 1971's *Dirty Harry* (Warner) and 1974's *Death Wish* (Paramount) accused the bleeding hearts of letting perverts and criminals run free. Even "blaxploitation" films like 1971's *Shaft* (MGM/UA) got into the act with their superb black detectives. The crumbling Nixon administration was best interpreted in 1976's *All the President's Men* (Warner). *Hearts and Minds* (Embassy) powerfully documented the futility of the Vietnam War, while 1979's *Apocalypse Now* (Paramount) painted it as a terrifying, hallucinatory landscape.

No student of the '70s could ignore 1977's *Saturday Night Fever* (Paramount), the movie that got America into skin-tight slacks and platform shoes. Most other movies about '70s culture are bleak: 1977's *Looking for Mr. Goodbar* (Paramount), about the singles-bar scene, 1979's *Being There* (CBS/Fox), about television and political ennui, and 1976's *Taxi Driver* (RCA/Columbia), about urban alienation and violence.

Two hugely successful comedies about standard teen obses-

sions—sex, drugs, and rock 'n' roll—were *Animal House* (MCA) and Cheech and Chong's 1979 odyssey, *Up in Smoke* (Paramount). The star of the former is well represented on *The Best of John Belushi* (Warner), as is one of his *Saturday Night Live* colleagues on *The Best of Dan Aykroyd* (Warner). Both tapes amply illustrate why it became hip to stay in and up on Saturday nights.

Led Zeppelin is perhaps the one band most people associate with '70s rock 'n' roll, and the documentary *The Song Remains the Same* (Warner) captures them in 1973 at the height of their ear-splitting megalomania. Martin Scorsese's 1978 *The Last Waltz* (CBS/Fox) (a lot easier to swallow) is the Band's farewell concert, with affecting performances by Neil Young, Bob Dylan, and Joni Mitchell, among others. The concert film genre was soon superseded by music video, and you can watch that form's most influential pioneers in 1979's *Devo: The Men who Make the Music* (Warner), an inspired mix of satire and robotic pop presented with visual flair.

—Louis Kesten



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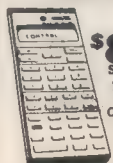
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continued from preceding page

Terry Gilliam wrote and directed *Jabberwocky*—with Palin in the lead—a dark, vulgar story about a medieval peasant fighting a monster.

By 1978, the group had reconstituted itself to create its finest work, *Monty Python's Life of Brian*. The story of Brian Cohen, a contemporary of Jesus, roughly parallels the life of Christ. It had started as a title, *Jesus Christ: Lust for Glory*, but the Pythons eventually decided that Christ's

preachings were not a good subject for satire. The movie instead went after the followers of Jesus who distorted his message. Says Cleese, "I think *Life of Brian* was the most successful Python film. It was about important matters and had a good story."

That story involves a lisping Pontius Pilate, a group of revolutionaries who would rather argue than revolt, and wild crowds who keep mistaking Brian for the Messiah. "There's a fairly simple point to the film,"

observes Palin. "Don't believe everything because you're told it by somebody wearing some sort of outfit. Just have a little think."

The movie was strongly protested by religious groups who had never seen it; the controversy made it the Pythons' biggest money maker up to that time. As Palin notes, "It was our most successful because of an intelligent script, good performances, and a lot of help in the publicity from nuns, bishops, and Mrs. Strom Thurmond."

"After *Life of Brian*," recalls Gilliam, "there was great pressure on us to do another film quickly to take advantage of the success. We were all greedy enough to go along with that line of thinking and we tried it. It didn't work. The chemistry just wasn't right. We didn't need to make the film, so we stopped."

## THE SOLO YEARS

Gilliam then directed two critically and commercially well-received fantasies: *Time Bandits*, featuring Palin, Cleese, and Sean Connery, and *Brazil*, a 1984-type tale with Palin as a villain. The latter brought Gilliam into a bitter conflict with Universal Pictures, which initially refused to release it, claiming the story was too downbeat. After a year of acrimony, the movie appeared, to great acclaim.

Idle wrote a play, *Pass the Butler*, for London's West End. Chapman starred with Idle and Cleese in a misconceived pirate spoof called *Yellowbeard*; Palin made two entertaining comedies, *The Missionary* and *A Private Function*. Cleese began a company to produce corporate training films; Jones wrote a children's book.

The group came together in 1983, for what could be the last time, to do a sketch movie, *Monty Python's The Meaning of Life*. "Getting six people together to try and make a narrative film is very difficult," observes Gilliam. "Everybody had been going his own way. It was more difficult to get everybody to agree on things. We wanted to do a film as a group and the easiest way to do it was to find a backbone that we could string a lot of sketches on." Jones directed, and the final result works on many levels, poking vicious fun at the church, snobs, Americans, and fools.

*Meaning of Life* provides a fitting coda to the group's collective work. Monty Python ends as it began, with sketches that push the boundaries of taste as far as they can go. "I feel comedy ought to be about something, but I wouldn't be presumptuous enough to say that's the only purpose," Jones observes.

As for the future, "There is a ten percent chance we'll work together again," says Palin. "John's dead set against it, which is silly really, because nothing is absolute in this world. Everything changes."

Selected Videography on page 120



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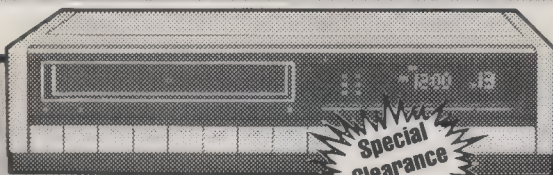
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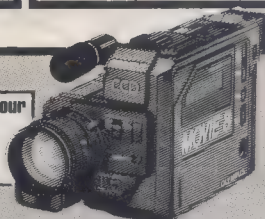
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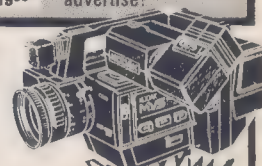
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# The Compleat Fab Four

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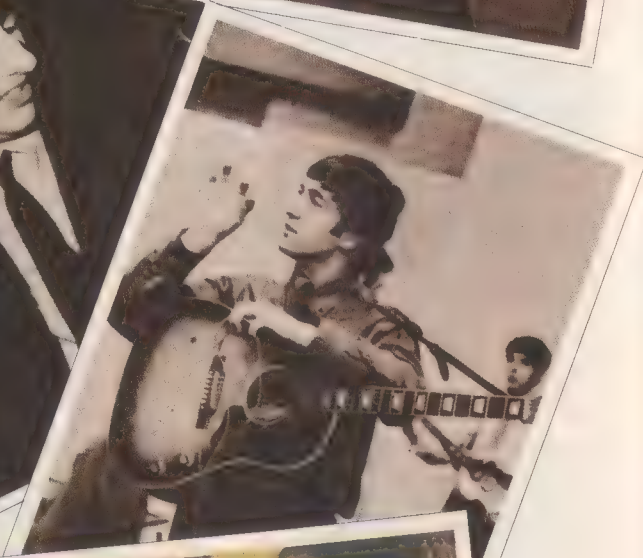
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*Beatlemania*  
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**By Ira Robbins**

**F**or some, June 1967 was just another month. Lyndon Johnson was busy escalating the war in Vietnam and worrying that racial tension at home might erupt into a summer of open violence. Carl Yastrzemski was well on his way to becoming the American League MVP, helping the Red Sox snare a rare pennant. Elvis had just married Priscilla; Liz and Dick were scandalizing neighborhood theaters in *Who's Afraid of Virginia Woolf?*

To many graying teenagers, however, June 1967 will be forever linked with Sgt.



The originals, together and solo (clockwise from top left): George, Paul, John, and Ringo.



*Pepper's Lonely Hearts Club Band*, the ambitious, groundbreaking Beatles album released at the beginning of the month. An intuitively timed call to psychedelic arms, the music was keyed perfectly to the prevailing youth culture mood, as well as to pivotal events like the Monterey Pop festival. More so than any other record, *Sgt. Pepper*—which has sold 30 million copies worldwide—set the tone for the brief but momentous cultural era known as the Summer of Love.

For today's adolescents—born after the group's final record release (*Let It Be*) in 1970—the Beatles fall somewhere between moldy oldies and a weird relic from an incomprehensible decade of abominable clothing, inexplicable political conscience, and uncontrolled social upheaval. Countless scholars have tried to explain the phenomenon and its cultural significance, but getting a real sense of what made the Fab Four so important to so many would be impossible had they not left behind such a large video legacy.

Armed with a VCR, one can now view the Beatles onstage, in movies, in candid situations and interviews, and as the subjects of in-depth documentaries and satires. If an afternoon spent with John, Paul, George, and Ringo on the telly doesn't stir up latent feelings of Beatlemania, nothing will.

## GET BACK.....

The Beatles are in the news on several fronts. *Help!* finally appeared on videotape this past January; after a long delay due to legal wrangles, the first Beatles records on compact disc were released at the end of February; Ringo Starr became the first ex-Beatle to serve as a commercial spokesman (for Sun Country wine cooler). The inclusion of the song "Twist and Shout" in two hit summer movies (*Back to School* and *Ferris Bueller's Day Off*) gave new chart life to the Beatles' 1964 version. MTV has also gotten into the act, airing the 39 half-hour Beatles cartoons made in the mid-'60s.

In tribute to *Sgt. Pepper's* opening lyric ("It was 20 years ago today/Sergeant Pepper taught the band to play") the twentieth anniversary of the album—and the era it effectively inaugurated—is being commemorated next month with a two-hour TV program and an associated book, both titled *It Was Twenty Years Ago Today*. Derek Taylor, who began working for the Beatles as their press officer in 1964 and was also heavily involved in the California music scene of the '60s, was engaged by Britain's Granada Television to consult on its show—"someone to bridge the gaps," as he puts it. He was also asked to author the book, which analyzes 1967—everything from drugs and the counter-culture to the anti-war movement—using *Sgt. Pepper* as the starting point.

Although they waited until the show was

## MILESTONES OF THE '60s

A good starting point for a '50s film festival would be with JFK's favorite, the first James Bond film, *Dr. No* (CBS/Fox). For a provocative counterpoint on the topic of global destruction, there's Stanley Kubrick's classic 1964 nuclear comedy, *Dr. Strangelove* (RCA/Columbia). The Vietnam War saw its first Hollywood treatment in 1968's *The Green Berets* (Warner), a simple-minded and unintentionally hilarious John Wayne adventure.

The '60s was a decade of musical as well as political upheaval. *British Rock: The First Wave* (RCA/Columbia) presents early glimpses of the Beatles, Rolling Stones, Who, and the rest of the British Invasion. *That Was Rock (The TAMI/TNT Show)* (Music Media) places the Stones on stage alongside such American R&B legends as Chuck Berry, Ray Charles, and James Brown. *Monterey Pop* (Sony) and *Woodstock* (Warner) provide some of the decade's most stirring live performances, while 1970's *Gimme Shelter* (RCA/Columbia) documents the Stones' notorious Altamont concert that marked the end of the era.

Hollywood's most notable attempt to deal with the sexual revolution was 1969's *Bob & Carol & Ted & Alice* (RCA/Columbia), a generally awkward comedy about wife-swapping. Civil rights were treated with a little more care, best of all in the tense 1967 Oscar-winner *In the Heat of the Night* (CBS/Fox). *Putney Swope* (RCA/Columbia), the tale of a token black who takes over a Madison Ave. advertising firm, was the decade's funkiest comedy. The youth movement, though, produced the decade's truly memorable films. *Easy Rider* (RCA/Columbia) rallied the nation's hippies around the virtues of peace, love, and drugs. Dustin Hoffman made his debut in the 1967 coming-of-age classic *The Graduate* (Embassy), and followed up with a virtuoso performance in the stunning, cynical *Midnight Cowboy* (MGM/UA).

—Louis Kesten

largely completed, George Harrison and Paul McCartney cooperated, and new interviews with them (alongside other relevant survivors of the era) are incorporated. Ringo, however, "didn't show any enthusiasm for the project. He's not keen on doing television right now," Taylor explains. Regarding the Beatles' involvement, Taylor notes that the book and film, which aren't primarily about the group, "could have

been done without them," but he's very happy they chose to participate. A home videocassette release should directly follow the June broadcast.

## SILVER SCREEN BEATLES.....

The notion of rock'n'roll movies was hardly new when the Beatles teamed with director Richard Lester for seven weeks in early 1964 to shoot a feature film that came to be titled *A Hard Day's Night*, after an expression of Ringo's. Elvis Presley had proved many times over that popular recordings could translate into boffo box office, but the films he was pushed into making were embarrassing contrivances that demeaned his talent and tried the patience of his fans.

The Beatles' first swipe at cinema was something entirely different. A fictionalized day-in-the-life documentary, the film has a deceptively simple story about a Liverpool-to-London train ride, Paul's "very clean" grandfather, and a television concert broadcast. It offers an intimate look at John Lennon's seditious cheekiness. Ringo's insecurity and meancholy, Paul McCartney's mischievous charm, and George Harrison's shy cynicism.

*A Hard Day's Night* also suggested the possibilities of teen rebellion in 1964, as the foursome's irrepressible hijinks vanquished the stuffy, conservative attitudes of adult authority figures. With the bonus of such wonderful songs as "She Loves You," "I Should Have Known Better," and "If I Fell," *A Hard Day's Night* is a true delight, an exuberant rock'n'roll movie second to none.

Of special note to videophiles: the current edition of the tape has a remastered hi-fi digital soundtrack and an opening sequence—still photos put to the tune of "I'll Cry Instead"—added to the film for its 1981 theatrical re-release. (Trivia fans may recognize George Harrison's future wife—Patti Boyd, whom he met on the film set—as one of the two schoolgirls Paul flirts with on the train.)

The commercial success of the Beatles' film debut encouraged the powers that be to do another movie the following year and multiply the budget (which meant color, instead of black & white). With Lester again directing, the Beatles spent the spring of 1965 being chased around Austria, Nassau, and London in *Help!* (originally titled *Eight Arms to Hold You*). A less intimate, less rebellious picture, the opportunity to see the Beatles for another 90 minutes was still a godsend for Beatlemaniacs. Watching this delightfully silly romp two decades later is a treat, if not as emotionally resonant an experience as its predecessor. The music ("Ticket to Ride," "The Night Before," "You've Got to Hide Your Love Away," etc.) is great, as are the exotically-located images of the Beatles skiing, curling, running around a battlefield, and cavorting on a white-sand beach. The video release, which required three





The Beatles yesterday and today: 'Let It Be' (left), 'Help!' (center), 'Rupert and the Frog Song' (right).

years of negotiations, also features an impressive digital hi-fi music soundtrack.

The Beatles' film efforts, unfortunately, proceeded on a downward spiral after that. *Magical Mystery Tour*, McCartney's misguided, unsuccessful effort to keep the band visible in light of the decision to stop touring, was produced and directed by the Beatles, and premiered on British television in December 1967. A goodhearted but incoherent hour, it loosely follows John, Paul, George, Ringo, and a crowd of characters on a bus ride to nowhere. Thrown in are a babbling army sergeant (Victor Spinetti) and a priceless appearance by the Bonzo Dog Doo Dah Band, performing "Death Cab for Cutie," complete with an onstage stripper.

Probably to everyone's benefit, *Magical Mystery Tour* was never put in general theatrical release: few fans would have enjoyed admitting that their idols were capable of such shameless (perhaps drug-addled) self-indulgence. Except for the musical segments—including "Fool on the Hill," "I Am the Walrus," and "Blue Jay Way"—that, in retrospect, closely resemble contemporary rock videos, there is no reason anyone but diehards should consider this essential viewing.

The Beatles' only other group film (not counting the animated feature, *Yellow Submarine*, which was made with little involvement on their part and remains unreleased—for the time being—on videocassette) is *Let It Be*, the uneasy documentary of their last recording sessions and public performance together. Shot in '69 by Michael Lindsay-Hogg, it is a forthright, downbeat look at their final days together, with revealing glimpses of the emotions and forces splintering the group. As the four (five, including Yoko Ono, who had by then become Lennon's inseparable partner) alternately struggle to make an album they don't really care about and recapture

past joys with lighthearted versions of old songs, the cameras watch four childhood friends, none yet 30, in the throes of adult alienation. Tempers flare, spirits flag, but a lot of music gets played and recorded. For the amazing coda, the quartet gets up on a London rooftop for an inspired set of "Get Back" and other songs, as curious hordes gather below in Saville Row. After this invigorating finale, the Beatles were finished. (Although issued legally on video in 1981, the tape is no longer in general circulation.)

### WHAT BECOMES A LEGEND MOST?

*The Compleat Beatles*—a 1986 made-for-video documentary—provides a cogent, in-depth recap of the group's roots, history, and cultural impact. Interviews with a number of important figures, especially George Martin, add significantly to the program's depth and value; extraordinary film research led by director Patrick Montgomery gives it plenty of fan value as well. Narrated by Malcolm McDowell, the two-hour presentation offers facts, analysis, and vintage images of the Beatles onstage and in various other settings. This tape is essential for anyone seriously interested in seeing—and perhaps understanding some of—what Beatlemania was all about.

The less reverent may find Monty Python member Eric Idle's scathing mockumentary, *The Rutles—All You Need Is Cash*, almost as educational and far more uproarious. An all-star cast of *Saturday Night Live* regulars (John Belushi, Bill Murray, Dan Aykroyd, Gilda Radner) and musicians (Mick Jagger, Paul Simon, George Harrison) adds a veneer of veraci-

ty to the not-quite-true story of the "pre-fab four." Neil Innes' songs—incisive revisions of familiar-sounding tunes, with titles like "Cheese and Onions" and "Piggy in the Middle"—round out the loving but merciless presentation.

### BALLAD OF JOHN AND YOKO.....

Of all the Beatles, John Lennon, murdered in December, 1980, has been the subject of the most video projects. Last year saw the release of *Imagine*, a 1971 collection of short home-movies, accompanied by John and Yoko's music, that ranges from attractively impressionist to avant-silly. *Live in New York City*, a one-hour film of a 1972 benefit concert, is marred by a disappointing selection of songs and a hamhanded band but it displays a bristly Lennon in fine form attempting to leave his past behind.

Released in 1984, *Yoko Ono: Then and Now* is a sympathetic look by journalist Barbara Graustark at Ono's life before, during, and after her time with Lennon. At its best, the program defends Ono as a misunderstood artist and fills in the specifics of their life together; at its low point, Paul McCartney admits he was wrong and apologizes for not liking her at first. Ono's involvement makes it a fairly revealing portrait; some of the hitherto unseen home-movie footage is also quite extraordinary.

*Interview with a Legend*, Tom Snyder's lengthy 1975 chat with Lennon, rounds out the current collection of Lennon video, but one suspects there will be more. (Two items thankfully not yet heading to the stores are *John and Yoko: A Love Story*, a three-hour NBC-TV bio-pic recounting the couple's 14-year romance, and *John Lennon: A Journey in the Life*, a BBC production in which actor Bernard Hill recites Lennon's words.)

*continued after next page*



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## Beatles

continued from preceding page

It would be overly generous to say that any of the Beatles' non-musical film roles have been significant contributions to cinema (or even to the group's otherwise peerless creative achievements), but some of their work has been notable or at least amusing. Ringo Starr's parts in *Candy* and *The Magic Christian* (in which he played Peter Sellers' adopted son) add considerably to the bizarreness of these offbeat '60s films; he earned more favorable notices for *That'll Be the Day*, a rock'n'roll drama about British teenagers in the late '50s.

Before reuniting with Paul McCartney in *Give My Regards to Broad Street* (1984), Ringo accepted assignments in such varied projects as Mae West's *Sextette*; a 1971 spaghetti Western, *Blindman*; Ken Russell's *Lisztomania*, in which the drummer played the Pope; *Son of Dracula*, which he also produced; and the 1985 TV mini-series, *Princess Daisy*, which, in case you were wondering, is available on videotape.

John Lennon was the first Beatle to launch a film career outside the group, but his debut effort, as Musketeer Gripweed in Richard Lester's mordant army farce, *How I Won the War* (1967), was also his last. Although he acquitted himself—albeit with little dramatic flair—in a small, odd role, it

was the only major acting undertaking on his own.

McCartney entered cinema as the soundtrack composer of *The Family Way* (1967). He did little or no film work in the '70s (save writing and recording the smash hit theme song for the 1973 James Bond picture *Live and Let Die*), but returned to action in 1984 with the theatrical film *Give My Regards to Broad Street*, which he wrote, starred in, and composed. The flimsy plot—master tapes for a new album have been stolen and must be retrieved—is largely an excuse for Paul to perform items from his solo career as well as bland recreations of vintage Beatle songs. Harmless but trivial. Paul and wife Linda next turned to video, releasing *Rupert and the Frog Song*, a cassette of three animated pieces including the title short, a charming animal fantasy for children.

There are many videotapes of the Beatles performing onstage, representing virtually every active stage of their careers—together and apart—from 1963 to the present. Two vintage items—tapes of a 1965 Shea Stadium concert and a '66 appearance at Tokyo's Budokan—have, at times, been circulated widely through nor-

mal channels but are of dubious legality.

Besides what's included in *The Complete Beatles*, the best early '60s footage is on three videocassettes drawn from the archives of Britain's great TV pop show, *Ready Steady Go! The Beatles Live*, shot in a London studio during a break from the 1964 filming of *A Hard Day's Night*, is a fascinating black & white document of them actually performing, not miming. Unfortunately, they get through a dozen songs in under 20 minutes by doing a disconcerting show-bizzy medley of five hits run together.

Video may or may not have sparked the current surge of interest in Liverpool's greatest contribution to popular culture. Nonetheless, the wide variety of material available on your TV screen provides an unparalleled opportunity to relive those amazing times. Okay, so you can't really get back to where you once belonged. But if you find yourself holding your face, shaking your head, and shrieking—even a tiny, silent scream—when Paul or John or George or Ringo winks at the camera, don't feel bad: some things never change. Happy birthday, Sgt. Pepper—you're guaranteed to raise a smile.

*Selected Videography on page 123*

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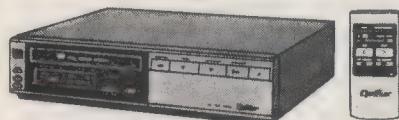
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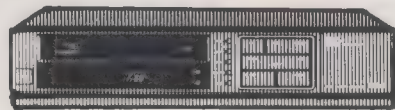
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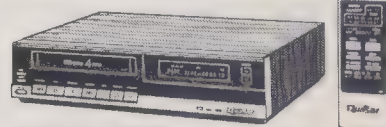
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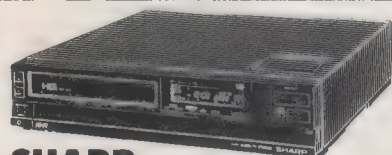
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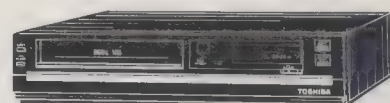
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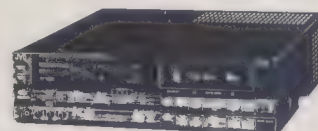
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**HOLLYWOOD**





*Thirty Years Later, McCarthy's  
Movie Victims Prevail On Tape*

PROGRAMMING SPECIAL

# LOST HOLLYWOOD'S LOST GENERATION

Four years ago, on a cool, starry night, some of the best and brightest movie people of the thirties and forties attended a party for once in honor of themselves. They were the survivors of the Hollywood blacklist, the notorious McCarthy-era purge that closed Hollywood to some of its most creative directors, writers, actors, actresses, even craftsmen.

Many of the guests, so-called "subversives" in the 1950s, fought and, eventually, beat the blacklist. Present were director Martin Ritt, still known for socially aware films like *Norma Rae* and the anti-blacklist comedy *The Front*; gravel-voiced character actor Lionel Stander, who made an unlikely "comeback" in the hit TV show *Hart to Hart*; writer and director Jules Dassin, best known for *Never on Sunday* and *Rififi*; and actress and director Lee Grant. Grant was blacklisted when she refused to testify against her first husband, screenwriter Arnold Manhoff.

Former MGM leading lady Karen Morley, who starred in such classics as *Dinner at Eight* and *Our Daily Bread*, showed up with her husband, character actor Lloyd Gough, who was also blacklisted. From his Pennsylvania retreat came writer John Wexley, whose prison drama, *The Last Mile*, launched Clark Gable on the stage and Spencer Tracy in films. Octogenarian producer and composer Jay Gorney made it in his wheelchair. Gorney co-wrote the Depression anthem "Brother Can You Spare a Dime" and produced

early Shirley Temple flicks. Summoned to testify in the 1950s, he sang his inquisitors the Bill of Rights to a tune he composed for the occasion.

As if to underscore the significance of the reunion, there were also four of the survivors of the Hollywood Ten—screenwriters Lester Cole, Alvah Bessie, Albert Maltz, and Ring Lardner Jr. Widows and relatives represented the five who had died. The tenth, director Edward Dmytryk, had not been invited: after serving his prison time, he had recanted and "named names."

Now they had returned—from England, France, Italy, Mexico, New York City, and elsewhere—to the scene of past glories. They returned with trepidation. Hollywood held negative connotations for some. Their emotions ran high. Who knew what sparks might fly?

Journalists were not invited and, amazingly, no word of the occasion leaked out to newspapers. *Los Angeles Times* film critic Charles Champlin slipped into the reception that followed dinner. But he honored the press silence and did not report the event.

B Y P A T M c G I L L I G A N





**Bogart & Bergman in 'Casablanca,' co-written by Howard Koch (l.) before being blacklisted.**

**A**s they gathered, the anxiety dissolved in a rush of feeling. Cole, an unregenerate Communist who had sniped at what he felt was the mellowed *politique* of some ex-blacklistees, was on time. Without hesitation, Lardner Jr. stepped forward and clasped him in an affectionate bear hug. Their camaraderie set an exuberant mood for the evening.

An elegant, courtyard dinner for 100 was followed by a reception for several hundred other former blacklistees, their families, and sympathetic Hollywood luminaries. Composer Earl Robinson played the piano and actor William Marshall joined him for a stirring rendition of "The Ballad of Joe Hill."

Three camera crews were also on hand. They weaved in and out of the scene, recording the event for a documentary about the blacklist era that has not yet been completed. Mary Steenburgen, Teri Garr, Mike Farrell, Joan Hackett, and cinematographer Haskell Wexler were among those of Hollywood today dotting the crowd.

As the evening wore on, the young filmmakers sat down on the lawn, weary, their film stock depleted. The Old Left of Hollywood were still carrying on, talking, laughing, reminiscing.

The blacklist. The Hollywood Ten. These evocative words mean little to people now, especially to a college generation still in diapers during the Vietnam War. It was all so long ago, something they learned about in *The Way We Were* or *The Front*.

But whether film fans know it or not, the blacklistees are responsible for a major body of work—both political films and simple entertainments—made before and since the blacklist. Their lost years deprived us of even more films. Now dozens of their best are on tape, even works like *Salt of the Earth* that were effectively blocked from distribution at the time. Knowing

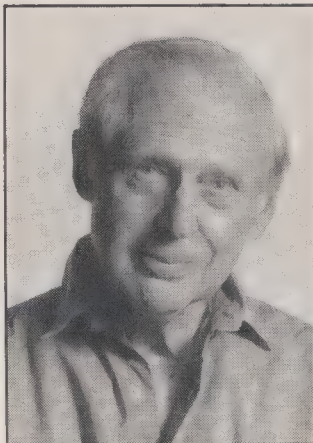


PHOTO BY ALISON MORLEY

## **Blacklistees starred in 'Body and Soul,' 'Lost Horizon,' and 'National Velvet'...**

how they felt and, in some cases, what they went through to make the films, enhances their value.

This month marks the 40th anniversary of the first secret sessions in Hollywood of the House Unamerican Activities Committee (HUAC), when two congressmen began taking "friendly" testimony in their investigation of Communist activities in the motion picture industry. Within the year, 19 leading, left-liberal film artists were subpoenaed to testify, at highly-publicized hearings, about their political affiliations and the supposed Communist themes of their films.

The first "unfriendly" ten who refused, on First Amendment grounds, were cited for contempt of Congress and jailed for up to one year. These Hollywood Ten became symbols and scapegoats for an entire generation of Hollywood activists whose work had been animated by social concerns.

Why these ten among the hundreds eventually blacklisted? Was it because most were Jewish? Or male? Because none were World War II combat veterans? "I remain a little baffled by how they chose exactly those names," was all Lardner Jr. could say, almost 40 years later. It certainly wasn't because they lacked credentials: Sam Ornitz, elder statesman of the Hollywood branch of the Communist Party, was a superior novelist and B-level scriptwriter. John Howard Lawson, a noted playwright and screenwriter (for *Action in the North Atlantic*, among others), was a tireless proponent of the Screen Writers Guild, and its first President.

Producer Herbert Biberman had devoted most of his energies to anti-fascist organizing. Alvah Bessie, nominated for an Oscar for her script for *Objective Burma*, had fought with the International Brigade in Spain.

Novelist Albert Maltz's Hollywood career included two Oscar-winning documentaries (about



the defeat of the German army and another, starring Frank Sinatra, about the need for racial tolerance) and such films as *This Gun for Hire* and *Naked City*. Lester Cole was a prolific script writer with a high political profile.

Dalton Trumbo and Ring Lardner Jr. were also screenwriters with Oscar recognition. Trumbo was nominated for *Kitty Foyle* in 1940, Lardner Jr. won for *Woman of the Year* in 1942. Both had solid box-office track records.

Finally, director Edward Dmytryk and producer Adrian Scott were responsible for the Raymond Chandler adaptation *Murder My Sweet*, the Dick Powell melodrama *Cornered*, and one of Hollywood's most courageous films about anti-Semitism, *Crossfire*.

## ...and wrote 'High Noon,' 'Public Enemy,' and 'The Philadelphia Story.'

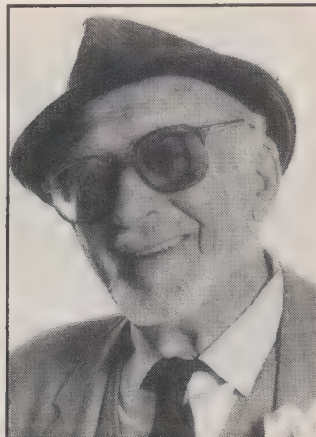


PHOTO BY ALISON MORLEY

and future President Ronald Reagan, then President of the Actors Guild.

With the example of the imprisoned Ten, HUAC became more successful at extracting "names" from cooperative witnesses. Such prominent informers as director Elia Kazan, writers Budd (On the Waterfront) Schulberg and Clifford (Golden Boy) Odets, writer-producer Roy Huggins (creator of TV's *Maverick* and *The Fugitive*), and actor Sterling Hayden—who repented in his autobiography—built lucrative careers on the ashes of former friends they had named as subversives in front of the committee.

The ten were the tip of an iceberg, beneath which were ten times ten times ten, plus family members, and even neighbors. There were screenwriters aplenty, as well as many studio personnel, technicians, publicists, agents, and secretaries. The precise magnitude of the Hollywood blacklist has never been ascertained; nor of the parallel blacklists that ravaged labor, education, government.

Some of the Hollywood victims died poignantly. Sensitive character actor J. Edward Bromberg, fingered by Kazan, fled to London in 1951 and died, at 47, "in great loneliness," according to David Chute in *The Great Fear*. Tough-guy actor John Garfield was on the verge of being recalled by the Committee, which suspected perjury in his previous testimony. The anxiety provoked a fatal heart attack. Most of the blacklisted suffered less dramatically from divorce and family tensions, years of stress and insecurity, and sorely reduced circumstances.

Many embarked, families in tow, for Mexico, England, France, and Italy, where they found work and were greeted as heroes in political circles. The exiles included directors Joseph Losey, whose many first-rate films include Harold Pinter's *The Servant* and *Accident*, and John Berry,

**James Cagney in 'Angels with Dirty Faces,'  
co-scripted by blacklisted John Wexley (l.).**



**A**gainst tremendous odds, the Ten and many others had transformed Hollywood from a glamorous symbol of unreality into a center of social consciousness in the U.S. From the early 1930s until 1947, when HUAC descended on the industry, Hollywood was the focal point for many political movements.

Hollywood activists founded the Actors Guild and the Screen Writers Guild, aided anti-fascist forces in the Spanish Civil War, organized defense committees for political prisoners, lent time, money, and prestige to labor causes, and helped elect progressive candidates.

A few film people belonged to the domestic incarnation of the Communist Party, then an umbrella-type leftist organization working for a variety of causes. Ironically, Hollywooders did not have any clearer idea of who *officially* belonged to the Party than HUAC did. "It was all very loose," explained Edward Chodorov, a Warner screenwriter who became an MGM producer.

In the thirties, many Hollywood celebrities, from James Cagney to Jean Harlow, joined the united front of causes. But after World War II, with Russophobia on the rise, the political climate shifted to the right. Genuine leftists remained dedicated but the coalition had evaporated, leaving the outspoken vulnerable.

**D**uring the fight to keep the Ten out of jail, Hollywood liberals—led by directors William Wyler, John Huston and *How Green Was My Valley* screenwriter Philip Dunne, struggled to mount a protest. But studio executives, producers and union leaders capitulated to right-wing pressure and instituted a blacklist of suspected "Reds" and "pinkoes," ushering in 20 years of rampant blacklisting that destroyed lives, ruined careers, and dispatched some of our best filmmakers abroad. Hundreds escaped the notoriety of the Ten, only to discover their names were being circulated by HUAC or anti-Commie citizen groups that flourished under Presidents Truman and Eisenhower.

The HUAC hearings persisted into the mid-1950s. Hollywood "friendlies" who offered expert testimony on those shifty Reds included Walt Disney, Gary Cooper, Robert Taylor, character *bon vivant* Adolphe Menjou, novelist Ayn Rand,





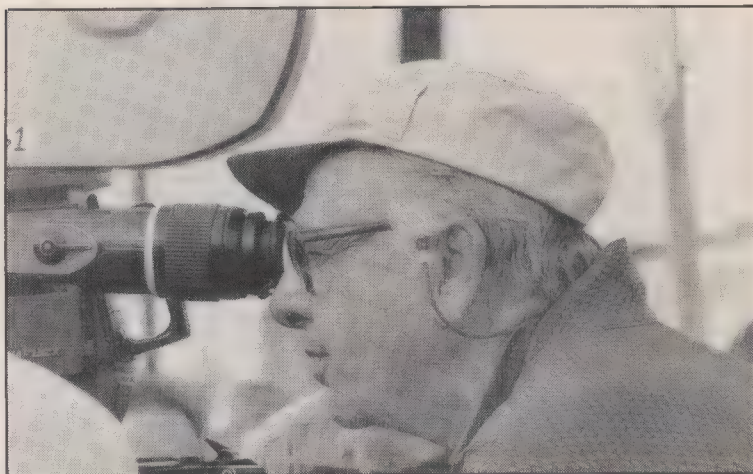
## MILESTONES OF THE '50s

In the '50s the Commie Threat became a national political concern, although Hollywood approached it metaphorically in sci-fi epics like 1956's *Invasion of the Body Snatchers* (Republic) and 1954's *Them!* (Warner). Stanley Kramer, Hollywood's social conscience, confronted the newly born nuclear menace with 1959's *On the Beach* (CBS/Fox), a corny post-holocaust melodrama, although you should check out *The Atomic Cafe* (Thorn/EMI) for a glimpse at our government's attitude.

The 1950s also saw the genesis of youth rebellion, with Marlon Brando and James Dean playing tortured, misunderstood adolescents in 1954's *The Wild One* (RCA/Columbia) and 1955's *Rebel Without a Cause* (Warner). Rock 'n' roll subsequently became the main expression of this rebellion, with Elvis Presley as its primal force. Most of the King's movies are tedious, embarrassing affairs, but 1957's *Jailhouse Rock* (MGM/UA) has the best musical sequences.

The '50s also introduced some of Hollywood's most voluptuous icons. Jayne Mansfield is the sexy center of 1956's *The Girl Can't Help It* (Key), which also features priceless musical cameos by Little Richard, Fats Domino, and Gene Vincent. Marilyn Monroe steamed up the screen in 1955's *The Seven Year Itch* (CBS/Fox) and 1959's *Some Like It Hot* (CBS/Fox).

Television first became widespread in the '50s, and you can catch one of its innovators, Sid Caesar, on *Your Show of Shows* (Yesteryear). The work of Ernie Kovacs, however, created a more lasting impression that still influences video artists. Clips from Kovacs' series and specials appear on *Ernie Kovacs: Television's Original Genius* (Vestron).  
—Louis Kesten



**'The Front,' with Woody Allen and Zero Mostel (above) was directed by Martin Ritt (below).**

whose last pre-blacklist film was a compelling Hemingway adaptation called *He Ran All the Way* (which turned out to be John Garfield's swan song).

Charles Chaplin left the country after the committee, unable to prove he was a Communist, attacked him on vague moral grounds. So did a number of Oscar-calibre screenwriters, including Sidney Buchanan, who penned *Mr. Smith Goes to Washington*, Donald Ogden, author of *The Philadelphia Story*, Carl Foreman, famous for *High Noon*, and Michael Wilson, who scripted *Five Fingers*.

Back in the U.S., it seemed actors were hit hardest; their faces were their calling cards. Morley, the former thirties ingenue, fought back by running for lieutenant governor of New York. But she lost, and never regained her acting career.

Before he became familiar to a younger generation as Dr. Zorba on TV's *Ben Casey*, character actor Sam Jaffe—a lifelong non-Communist—spent a decade under the blacklist teaching math and scraping to get by.

Lionel Stander lectured HUAC brilliantly, daring the investigators to prove he was a Communist when he was insisting he wasn't. Later, he turned up as a broker on Wall Street where, he

relished telling interviewers late in life, he made more money than when he was a contract player. "It seems my face or figure on the screen could throw the thing off the tightrope," Stander recollected. "But I could go to Wall Street and invest the savings of widows and orphans with impunity. There was no blacklist there."

Some writers were able to operate through "fronts." The credits from these years are still not sorted out. In some cases that means revenue, too. There were absurd situations with one "front" being assigned to rewrite another—and both of them really one and the same person, a blacklisted functioning through the *nom de plume* of a willing confederate.

At least four writers functioning under pseudonyms won Oscars during this "scoundrel time": Dalton Trumbo (a.k.a. Robert Rich) for *The Brave One* in 1956, Carl Foreman and Michael Wilson (as Pierre Boulle, the novelist) for *Bridge on the River Kwai* in 1957, and ex-actor Nedrick Young (a.k.a. Nathan E. Douglas) for *The Defiant*

*continued on page 123*



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Video Biz, Metairie  
National Video Clearview, Metairie  
Home Video Of La Place, La Place  
Video Biz, Mandeville  
Video City #2, Mandeville  
Video Biz of Slidell, Slidell  
Star Video, Baton Rouge

### MAINE

Video Store, Auburn

### MARYLAND

Video Showplace, Bowie  
Video Tek Inc., Temple Hills  
Gude Video, Rockville  
Video Store, Silver Spring  
Columbia Video Center, Columbia  
Greetings & Readings, Towson

### MASSACHUSETTS

Video House Inc., Hadley  
Video Dimensions, Auburn  
Video Nook, North Brookfield  
Video Dimensions, Southbridge  
Video Connection, Ware  
Sake Video Take, Natick  
Video Station, Woburn  
Video Revolution, Andover  
Act 1 Video Inc., Dracut  
Video Connection, Saugus  
Family Flicks Unlimited, Amesbury  
Video Biz Northshore, Gloucester  
Action Video, Salem  
Video Ventures Inc., Hingham  
Avenue Video, Malden  
Westend Video, Waltham  
T S V Video, Medford  
Video Biz, Needham  
Home Video Center, Plymouth  
Video Paradise, Plymouth

Video Headquarters, Keene  
Video Scene, Rochester  
Home Video Shop, Seabrook

### NEW JERSEY

Film Fare, Carteret  
Video Plus, Cliffside Park  
Take One Video, Hoboken  
Take Two Video, Hoboken  
Video Unlimited of Linden, Linden  
Video Joes, Verona  
Video Access, North Bergen  
Video Land Inc., Parsippany  
Video Odyssey Inc., Woodbridge  
Take Ill Video, Newark  
Video Express, Newark  
Centrill Video, Jersey City  
Mac's Video Center, Jersey City  
Reel To Reel Inc., Butler  
Video Store, Elmwood Pk  
Video Biz of Oakland, Oakland  
Ramapo Video Image, Wayne  
Capeland Enterprises Inc., Red Bank  
Video Voyagers, Netcong  
Video Pavilion, Newton  
Video Village Inc., Florham Park  
Act One Video, East Hanover  
Video Galaxy, Turnersville  
The Video Store, Glendora  
Family Video Center, Marmora  
Risley Video Center, Millville  
Yorktowne Video, Lakewood  
Ippys, Monesquan  
Video Exchange, Pt. Pleasant  
Pick A Flick Co., Toms River  
Bound Brook Video Studio, Bound Brook  
Video Connection, Somerset  
Video Biz, New Brunswick

### NEW YORK

New Video, New York  
Rare Bird Video, New York  
Laser Video, New York  
Video Stop Inc., New York  
Classic Video, New York  
Tower Video, New York  
Giffen Video Corp., Staten Island  
Captain Video, Staten Island  
Video Investors Inc., Staten Island  
Popcorn & Movies, Bronx  
Video Connection of Riverdale, Riverdale  
Bay Electronics, Bronx  
Prime Video, Bronx  
Star Video, Larchmont  
County Video Inc., Elmsford  
Plaza Video, Pleasantville  
Video Scope, Middletown  
Future Video, New Hyde Park  
Arthaus Home Video, Port Washington  
Parkway Video & Electron Mart, Brooklyn  
Shore Road Video, Brooklyn  
Video Star, Flushing  
Video Village, Whitestone  
Video Cinema, Bayside  
Video Connection, Bayside  
Movies Illi, Little Neck  
Video Joe, Forest Hills  
Video Flicks, Ozone Park  
Video Plus, Richmond Hill

### OREGON

The Video Station, Cottage Grove  
Classic Video, Piqua  
Dayton Video Inc., Kettering  
National Video, Springfield  
Video Network, South Point  
Video Biz of Lima, Lima

### OKLAHOMA

Kaleidoscope Video, Oklahoma City  
The Video Library, Mannford  
CR Flicks, Muskogee

### PENNSYLVANIA

Visual Adventures, Bridgeville  
Visual Adventures, Monroeville  
Visual Adventures, Pittsburgh  
Instant Replay, McKees Rocks  
Network Video, Pittsburgh  
Instant Replay #2, Pittsburgh  
Network Video, Greensburg  
Ricks Video Headquarters, LaPrade  
Showtime Video, Grove City  
Videoplace, Altoona  
Our Geng Video, Duncansville  
Mike's Video I, State College  
Home Video Center, Lancaster  
Video 54 Inc., Lancaster  
Hollywood at Home, Moosic  
Audio Video World, Chalfant  
Video Connection, Quakertown  
Video Library, Philadelphia  
Videotape Library IX, Philadelphia  
West Chester Video, West Chester  
Vaccaras Video, Reading

### RHODE ISLAND

Video Rama, Greenville  
National Video, Middletown

### SOUTH CAROLINA

Showbiz Video Sales, North Myrtle Beach  
Video Showcase, Tejo

### SOUTH DAKOTA

Video Pro, Spearfish

### TEXAS

Video Store, Carrollton  
Wedgewood Rental, Ft Worth  
Videotrend, Houston  
Audio Video Plus, Houston  
Sci-Fi & Screams Video, Willis  
Marks Drugs, Rosenberg  
Northwest Video Club, San Antonio  
Vid-Cam, Brownsville  
Video Station, Cedar Park  
At the Movies, Round Rock  
Movieland, Lubbock  
Video Station, El Paso

### UTAH

Video America-Logan, Logan

### VERMONT

Hollywood Video, S. Burlington  
Video Station, Burlington  
Video Biz, Winooski  
Video Station, Winooski

IA  
tion, Alexandria  
nal Video Comm., Alexandria  
y Discount Video, Broadway  
19 Arts Video Centre, Richmond  
ie Store, Virginia Beach  
limited, Grafton  
tion, Portsmouth  
agic, Chester  
ideos, Courtland  
non & Sons Inc., Roanoke  
deo Shop, Brookmead

### WISCONSIN

Seattle  
clory, Everett  
& Company, Bellingham  
Video, Tacoma

### WIRGINIA

tion, Huntington  
Electronics, Richmond

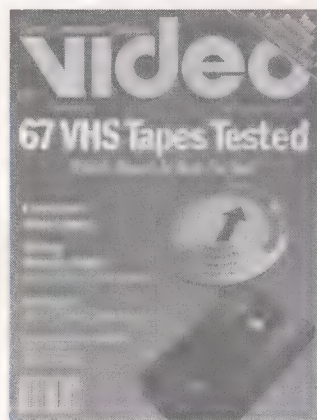
### ISIN

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dah Enterprises Ltd., Milwaukee  
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eo, Oconto  
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whose last pre-blacklist film was a compelling Hemingway adaptation called *He Ran All the Way* (which turned out to be John Garfield's swan song).

Charles Chaplin left the country after the committee, unable to prove he was a Communist, attacked him on vague moral grounds. So did a number of Oscar-calibre screenwriters, including Sidney Buchanan, who penned *Mr. Smith Goes to Washington*, Donald Ogden, author of *The Philadelphia Story*, Carl Foreman, famous for *High Noon*, and Michael Wilson, who scripted *Five Fingers*.

Back in the U.S., it seemed actors were hit hardest; their faces were their calling cards. Morley, the former thirties ingenue, fought back by running for lieutenant governor of New York. But she lost, and never regained her acting career.

Before he became familiar to a younger generation as Dr. Zorba on TV's *Ben Casey*, character actor Sam Jaffe—a lifelong non-Communist—spent a decade under the blacklist teaching math and scraping to get by.

Lionel Stander lectured HUAC brilliantly, daring the investigators to prove he was a Communist when he was insisting he wasn't. Later, he turned up as a broker on Wall Street where, he

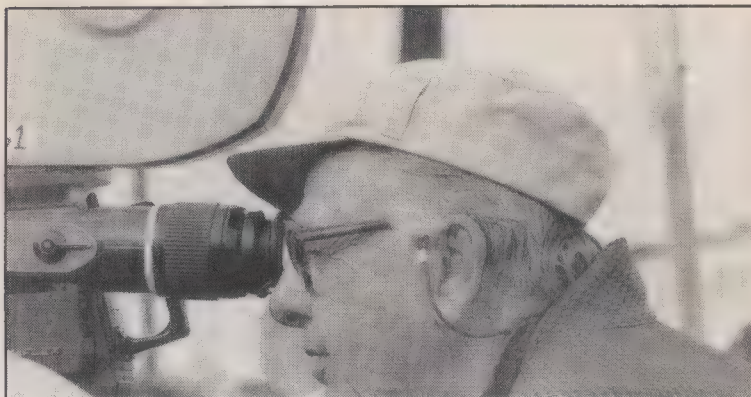
## MILESTONES OF THE '50s

In the '50s the Commie Threat became a national political concern, although Hollywood approached it metaphorically in sci-fi epics like 1956's *Invasion of the Body Snatchers* (Republic) and 1954's *Them!* (Warner). Stanley Kramer, Hollywood's social conscience, confronted the newly born nuclear menace with 1959's *On the Beach* (CBS/Fox), a corny post-holocaust melodrama, although you should check out *The Atomic Cafe* (Thorn/EMI) for a glimpse at our government's attitude.

The 1950s also saw the ger lion, with Marlon Brando and tortured, misunderstood ad *The Wild One* (RCA/Columbia) *Without a Cause* (Warner). quently became the main exp lion, with Elvis Presley as its of the King's movies are tec affairs, but 1957's *Jailhouse R* the best musical sequences.

The '50s also introduced s most voluptuous icons. Jayr sexy center of 1956's *The (Key)*, which also features pri eos by Little Richard, Fats Vincent. Marilyn Monroe ste in 1955's *The Seven Year 1* 1959's *Some Like It Hot* (CE

Television first became wic and you can catch one of its i sar, on *Your Show of Shows* work of Ernie Kovacs, howe lasting impression that still i ists. Clips from Kovacs' ser pear on *Ernie Kovacs: Telev nius* (Vestron).



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Have trouble finding copies of VIDEO at your local newsstand? Want to know where to send a friend to pick up a copy? The following will help—it's a list of retail stores across the country, that carry at least 20 copies of VIDEO every month.

### ALABAMA

Video Village, Mobile

### ARKANSAS

Video Vision, Monticello  
National Video, North Little Rock  
Video Productions, Melbourne  
Movie Mart Video Rental, Ft. Smith

### CALIFORNIA

Video Journeys, Los Angeles  
Video Archives, Manhattan Beach  
The Video Station, Santa Monica  
Star Video, Inglewood  
Video Box, Reseda  
Today's Video, Azusa  
On The Go Video, Diamond Bar  
A & M Video Palace, Hemet  
Video Mart Inc., San Bernardino  
Picture Show, Huntington Beach  
Coast Video, Fountain Valley  
Video Best, Anaheim  
Salzer's Video, Ventura  
C & W Video, Camarillo  
Unique Video, Tulane  
Video Biz, Long Beach  
Home Movies to Go, Santa Maria  
Video Affairs, Belmont  
Video Biz, San Bruno  
Laser World Inc., San Francisco  
Choi's Home Video, San Francisco  
Video Station, Benecia  
Video Plus, Concord  
Video Video, Newark  
Ye Olde Video Shoppe, Vallejo  
Front Row Video, Oakland  
Video Room Inc., Oakland  
Pick A Flick Video, Cupertino  
American Video Center, Milpitas  
Video Box Office, Scotts Valley

### COLORADO

Video Country Inc., Denver  
Video Visions, Northglenn  
Picaflick, Avon

### CONNECTICUT

National Video, Avon  
Movies And More, Manchester  
Video Galaxy X, Einfeld  
Playtime Video Inc., Newington  
Rabar's Video, Branford  
Video World of Derby, Derby  
Video Movies of Monroe, Monroe  
Video Connection, Bridgeport  
Video Movies of Brookfield, Brookfield  
Candlewood Video, New Fairfield

### DELAWARE

Video Station, Wilmington  
Towne Video, Fenwick Island  
Towne Video, Milford  
Towne Video, Rehoboth Beach

### DISTRICT OF COLUMBIA

Savez Inc./Metro Video Centers, Washington  
Video Biz, Washington

### FLORIDA

Everything Video, Tallahassee  
Video Video, Pensacola  
Video Communications, Altamonte Spring  
National Home Video, Tavares  
Video Express, Palm Bay  
Variety Records & Video, Miami  
Video Connection, Miami  
Seiberg Inc., Miami  
Video Station, Riviera Beach  
Video House, Ft. Pierce  
American Video Express, Stuart  
Video X Tron of Stuart Inc., Stuart  
Masters Video, Dunedin  
Video Connection, Largo  
Video Empire, Palm Harbor  
Video Biz, Sarasota  
Video Corner, St. Petersburg  
Video Biz, Ft. Myers

### GEORGIA

Home Video, Norcross  
Camera America Video, Valdosta

### HAWAII

Movi Video Center, Kahului  
Jack Wada Electronics, Lihue  
Paradise Video Inc., Wailuku

### ILLINOIS

Quick Flick Video, Arlington Hgts.  
Algonquin Records, Des Plaines  
State Electronic, Mount Prospect  
Video Alternatives, Palatine  
Video Hotline, Winnetka  
Video Extravaganza, Bensenville  
B & B Video, Carol Stream  
Georgetown Video, Wood Dale  
Pro Visual, Dalton  
Video Basics Inc., Joliet  
Video In Motion Inc., Aurora  
Countryside Home Video, Countryside  
Video Sixty Six, Countryside  
Showbiz Video Sales/Rentals, Chicago  
Diaca Video, Niles  
Knight Time Video Shoppe Inc., Cicero  
Larry's Book Store, Chicago  
McPherson Electronics, Dixon  
Red Carpet Video, Sterling  
Good Vibes Sound, Champaign  
Bac Theaters Inc., Belleville  
J & L Video, Mt. Sterling

### INDIANA

Mr. Video, Franklin  
Mr. Video East, Indianapolis  
Video Biz, Portage  
Merrillville Video, Merrillville  
Video Biz, Elkhart  
The Movie Place, Angola  
Video Village, Evansville

### IOWA

Video Biz of Des Moines, Des Moines  
Showtime Video, Des Moines  
Wakonda Video Exchange, Des Moines  
Video City Rental Inc., Waterloo  
Video Station, Cedar Rapids  
Blackhawk Films, Davenport

### KANSAS

Duncan's Movie, Magic, Topeka

### KENTUCKY

Home Video, Louisville  
Video Visions #2, Louisville  
Video Visions, Louisville  
Video Fantastic, Richmond  
Video Productions, Cynthiana

### LOUISIANA

Video Biz, Metairie  
National Video Clearview, Metairie  
Home Video Of La Place, La Place  
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Video Biz Northshore, Gloucester  
Action Video, Salem  
Video Ventures Inc., Hingham  
Avenue Video, Malden  
Westend Video, Waltham  
T S V Video, Medford  
Video Biz, Needham  
Home Video Center, Plymouth  
Video Paradise, Plymouth  
Mr. Video, New Bedford  
National Video, North Dartmouth

### MICHIGAN

New York Video World, Farmington Hills  
Video Connection, Farmington Hills  
Rainy Day Video Inc., East Detroit  
Recreation, East Detroit  
ADM Offices, Rochester  
Abbott Video Inc., Roseville  
Discount Video Pleasant Ridge, Pleasant Ridge  
Thomas Video, Royal Oak  
Act 1 Video, Sterling Heights  
TSV Video, Sterling Hgts.  
Starburst Video, St. Clair Shores  
Movie Man, Taylor  
The Listening Post, Bay City  
Video Junction, Bay City  
Video Tech Center, Owosso  
Video Today, Holland  
Premier Video, Grand Rapids  
Discount, Grand Rapids  
Video Shape, Wyoming

### MINNESOTA

Crown Video Corp., St. Paul  
Video Mania, May Grove  
Bigelow Video, New Hope  
Video Express LTD, Duluth

### MISSOURI

Movie Palace, Ballwin  
Movies to Rent, Bridgeton  
First Capital Video, St. Charles  
Video Castle Stores, Kirksville  
Crown Video, Lemar

### MONTANA

Video Station, Bozeman

### NEBRASKA

Movie Madness, Norfolk

### NEVADA

I C Video, Las Vegas  
Video Plus, Reno

### NEW HAMPSHIRE

Video Station, Amherst  
Movie Loft, Hudson  
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Video Access, North Bergen  
Video Land Inc., Parsippany  
Video Odyssey Inc., Woodbridge  
Take Ill Video, Newark  
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Centrill Video, Jersey City  
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Reel To Reel Inc., Butler  
Video Store, Elmwood Pk  
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Plaza Video, Pleasantville  
Video Scape, Middletown  
Future Video, New Hyde Park  
Arthans Home Video, Port Washington  
Parkway Video & Electron Mart, Brooklyn  
Shore Road Video, Brooklyn  
Video Star, Flushing  
Video Village, Whitestone  
Video Cinema, Bayside  
Video Connection, Bayside  
Movies II, Little Neck  
Video Joe, Forest Hills  
Video Flicks, Ozone Park  
Video Plus, Richmond Hill  
Future Video, Mineola  
All Cast Video, Hewlett  
Video Zone, Lynbrook  
Video Connection, Merrick  
Video Station Bohemia  
Rainbow Video, Commack  
Deer Park Pro Camera Inc., New York  
Hollywood Movie Store Ltd., East Setauket  
MovieLand USA, Levittown  
Castle Video, Lindenhurst  
Home Video Movies, Nesconset  
24 Karat, Lake Ronkonoma  
MovieLand USA, Shirley  
American Video, Delmar  
Video Environment Inc., Albany  
National Video, Rotterdam  
Boob Tube, Liberty  
The Movie Store, Watertown  
Video Factory, Buffalo  
Video Biz, Williamsville  
Video Biz, Fairport  
Video Biz, Rochester  
American Video Ctr., Rochester

### NORTH CAROLINA

Video Connection, Greensboro  
News Center in Cary Village, Cary  
Box Office Video Inc., Raleigh  
Video Station, Raleigh  
Video Corner, Gastonia  
Movies Plus, Gastonia  
National Video, Asheville

### OHIO

Five Star Video, Hillard  
Video Movie Classics, Columbus  
Magic Castle Video, Columbus  
Video Movies Unltd., Columbus  
Video Connection, Toledo  
Video Cassette Rentals, Toledo  
Visual Adventures, Cleveland  
Visual Adventures, Elyria  
Visual Adventures, Mentor  
American Video Inc., North Olmsted  
Visual Adventures, Parma  
Visual Adventures, Middleburgh Hts.  
Visual Adventures, Akron  
Video Library, Canton  
Spectrum Video, Ashland  
Home Video Library-Milford Br., Milford  
Video Flicks, St. Bernard

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Network Video, Greensburg  
Ricks Video Headquarters, LaProbe  
Showtime Video, Grove City  
Videoplace, Altoona  
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Professional Video Comm., Alexandria  
Broadway Discount Video, Broadway  
Performing Arts Video Centre, Richmond  
The Movie Store, Virginia Beach  
Video Unlimited, Grafton  
Video Station, Portsmouth  
Video Magic, Chester  
Moore Videos, Courland  
Lee Hartman & Sons Inc., Roanoke  
Family Video Shop, Brookmeal

### WASHINGTON

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Video Factory, Everett  
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### WEST VIRGINIA

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Northwoods TV Video Co., Tomhawk  
Adventure Video, Waupaca

### CANADA

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Basement Video, Pembroke OT





# VIDEO TAKES OVER MAIN STREET

*Once Confined To Rental Stores, Tapes Are Now Invading Everything  
From Bowling Alleys To Minimarts*

**By Jim Bessman**





ILLUSTRATIONS BY ROBBIE MARANTZ

surprise, but it really shouldn't have. A few blocks over, the Scribners bookstore on Fifth Avenue had a full window devoted to 25 titles in Home Vision's "Portrait of an Artist" series, along with smocks, paintboxes, and palettes. There were also several videocassettes in the window of Music People, a music-instruction boutique in midtown. Inside were perhaps 70 titles opposite the cash register, ranging from a \$29.95 guitar instructional to a series of music business-related titles (\$40 per tape) to an \$80 exploration of the drum kit.

"A lesson from a good teacher can cost \$20 an hour," notes owner Danyale English. "The videos offer four months of lessons, and after three or four repetitions they pay for themselves. It's definitely the way of the future."

Ah, the way of the future. In home video, that future stretches way beyond the bounds of the traditional video specialty store, and as a stroll in any big city will confirm, this future is now. One can obtain "niche" video titles concerning just about any subject imaginable in department stores, supermarkets, convenience stores, bowling alleys, dance studios, and dozens of other outlets. Videos are also available through mail-order catalogues, periodicals, and various TV programs. Tapes are everywhere!

Steve Wolff, president of Stevron, Ltd. in Hazel Crest, Ill., says his *Bowling with Don Johnson* ("not Don Johnson from *Miami Vice*, but the bowler!") reaches alleys through bowling product distributors in addition to mail-order sales via specialty magazines. Sherry Smythe-Green, who produces the Kathy Blake *Let's Learn How to Dance* line of dance instruction tapes in Antrim, N.H., says her 22 titles can be found at Blake's studios, as well as in video catalogues, thus sparing her (mainly male) customers the agony of admitting to video store clerks that they don't know how to waltz.

### AUDIENCE HUNTING

"It's like being a detective," states Michael Weiss, manager of tape marketing for Los Angeles' J2 Communications, discussing how he markets such "alternative" non-theatrical video titles as *Chef Paul Prudhomme's Louisiana Kitchen*, Phyllis Diller's *How to Have a Money-Making Garage Sale*, and the *Mother Goose Video Treasury* series. "You have to find specific areas of distribution where specific product works and then get that product into them."

As VCR penetration approaches the 50 percent level, adds Weiss, "a lot of stores that have adopted a wait-and-see attitude are willing to go farther with video than before." Thus, J2 has been able to place *Prudhomme* in gourmet shops as well as food and housewares sections of such major department stores as Lechmere, Macy's, and Neiman-Marcus. Weiss hopes to put the Diller tape in hardware stores and

the Mother Goose in toy stores, though both are sold in video and book shops and mass merchandise outlets.

As Best Film & Video's Roy Winnick notes, you don't sell carpet in a butcher store. Moreover, today's hit movie tape may be largely forgotten in a matter of weeks. These maxims have formed the basis by which Best has successfully marketed a wide variety of long-lived special interest videocassettes to specially interested consumers. In 1983, when Winnick brought out *John Gnegy's Learn to Draw* in a package containing paper and pencils, he found that traditional video stores weren't interested in his sale-only title. So he went to art supply stores, and later landed it in the drawing-kit section of that year's Sears-Roebuck Christmas catalogue.

More recently, Winnick turned to sports with such titles as Charlie Lau's *The Art of Hitting .300*, which was sold in sporting goods stores and through *Inside Sports* magazine. Benihana cooking cassettes, elaborately packaged with companion cookbooks, have appropriately found their way into bookstores, gourmet shops, elite mail order catalogues, and, of course, the Benihana restaurants. *Play Bridge with Omar Sharif* is available through bridge clubs, supply houses, gift shops, and mail order.

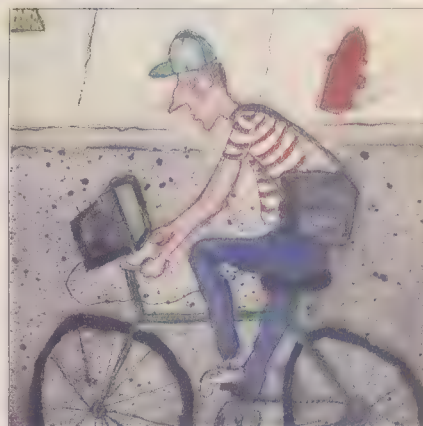
Richard Stadin, president of New York-based MasterVision, is another manufacturer peddling his wares to specific customer bases well outside the bounds of video specialty stores. "With special interest product, water seeks its own level," says Stadin. Case in point: a pair of bird identification tapes, *Audubon Society's VideoGuide to the Birds of North America: 1* and *Ducks Unlimited's VideoGuide to Waterfowl and Game Birds*. "I just got a call from a bird-watching nature shop in Tennessee," reports Stadin. "We're in all kinds of these shops, even governmental ones run by park departments. This applies to every tape I have of special interest, be it karate, biology, language, history—there's general distribution, catalogue availability, and special environment."

This year, a new "special environment" is Bank of America, which Stadin notes is offering his 1987 *Touche Ross Video Tax*

It was January in New York, and I could only watch *Golf My Way*, a Christmas present to myself, so many times before running out to the Richard Metz Golf Studio indoor driving range to see whether you really can learn from video. There, amidst the gloves and club covers in a glass case, was not only my recent acquisition but a selection of golf videotapes, most of which I'd never seen in my local video store.

According to co-owner Suzanne Metz, at least one of a dozen or so titles a day have been purchased in the year the store has carried them. She now expects to increase inventory through new golf-tape distributor contacts made at an Orlando trade show. The studio also promotes itself to passers-by, screening Al Geiberger and Patti Sheehan tapes when not using its VCR equipment to tape students' swings.

Video in the pro shop may have been a





Guide to new accounts. Similarly, Al Reuben, Vestron Video's senior vice president of marketing and distribution, says his company is testing the use of videos as premium items. "Tapes can be used to induce someone to purchase another product if the tape subject is related to that product," he says, suggesting that Vestron's *Let's Go Mets* could be given away to New York Mets season ticket buyers. (Incidentally, the video is carried at Shea Stadium concession stands.)

Goodman Enterprises is already marketing *Just For Kicks* soccer instructionals for kids, parents, and coaches as premiums. Regularly priced at \$19.98, each tape is available for \$11.50 and two boxtops from specially-marked boxes of Kix cereal. The National Soccer Coaches Association of America is promoting the tapes; the equipment manufacturer which co-sponsored the video is also distributing them to sporting goods stores.

### NEW VIDEO VENUES

Where else can video be found? Simon & Schuster Software is aiming the *Palm-Aire Spa's Seven-Day Plan to Change Your Life* directly at spas and health clubs, and through health and exercise product distributors. *Fresh Start: 21 Days to Stop Smoking* is sold through local chapters of the American Cancer Society, and offered

by the Bureau of Business Practices via direct mail and telemarketing to corporate managers enrolling in "Stop Smoking" efforts. *How to Enjoy Wine* is carried by wine-related equipment and merchandise specialty catalogs.

Karl-Lorimar's *Consumer Reports* home improvement tapes are in hardware store chains, like Ace and True Value, as well as builders' supply houses. Other Karl specialty titles are likewise distributed to appropriate markets. Esther Williams' *Swim Baby Swim* is in swimming pool equipment stores; the Minnesota Fats tape can be found in billiard shops; and Warren Miller's ski tapes are in ski shops. While the company's Jane Fonda exercise tapes are everywhere, Sales V.P. Gary Hunt surprisingly reports their greatest success is in grocery stores, especially Denver's King Super, where they were promoted along with Weight Watchers food ("Take weight off with Weight Watchers and keep it off with Jane Fonda") and in a six-week period sold more copies per store than any other outlet in the country.

Over the past year, Hanna-Barbera Productions, the studio that created the Flintstones, has used a network of religious and secular organizations, all outside the usual video store channels, to distribute its animated series, *The Greatest Adventure: Stories from the Bible*. "Distributors are so

enthusiastic about it, they're even buying air time after we supply them with commercials and an 800 number," says Sales and Marketing Director Larry Klingman. The cassettes—which have already sold four hundred thousand copies—are just now being offered to video specialty stores for the first time, in response to rising consumer demand. The company's unusual marketing strategy has employed door-to-door salesmen, book chains, religious book stores, direct mail, TV and radio advertising with 800 numbers for ordering, and tape-of-the-month clubs.

Indy ace Rick Mears' *Tune-Up America* car care series is already in 150 automotive outlets around the country; executive producer Bill Maloney hopes to crack the big auto part chains, home improvement centers, and sporting goods stores.

Kids, meanwhile, can find video galore in toy stores, with countless low-priced titles doing major business. Adults can buy video for themselves in museums. For example, Kartes sells its six volume art history set, *Museum Without Walls*, to museum gift shops. Another specified marketing area for Kartes is lawn and garden centers, where the new *Yardening* garden and lawn care how-to series will be distributed. It will even be sold to agriculture offices in county government seats, for use as public reference. Meanwhile, the 34-store Flower Time chain in Long Island, New York is renting arts and crafts tapes and will soon carry gardening videos, including a full line from the Ortho Chemical company.

### CATALOGUING TAPES

"I work from 8 a.m. to 7 p.m. and after I get home and eat dinner I'm too tired to go to the video store," says Bob Jeggers, director of acquisitions and product development for *The Video Schoolhouse* catalogue. "But I can easily order from an 800 number." One hundred thousand copies of the current catalogue have been circulated to stores, schools, and consumers, who learn of it through small ads in newspapers and magazines. Most of the 5,000 titles offered are of the educational and instructional type rarely found in the typical video store.

Steve Troy, whose Norstar catalogue carries major studio movie titles but "specializes in the alternative market because those needs aren't fulfilled by traditional distributors," currently services 15,000 retailers, plus schools and libraries, which take "anything and everything" from classic movies to educational how-to's and, inevitably, popular films. American Express offers its cardholders a video purchase service as well. In addition to catalogues, home video shopping is also now possible through tape-of-the-month clubs like the CBS Video Library and Time-Life Home Video Club.

Another new way to distribute video is  
*continued on page 127*



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# QUESTION

....I have quite a few PAL and SECAM video tapes (VHS) of European events that are impossible to purchase in the NTSC formats. I know they will not play on NTSC. Where can I purchase a VCR that plays all 3 formats and how much would it cost? Do I need a foreign monitor as well as a regular TV? Everybody says to have them copied into NTSC format, but I have over 50 tapes and want to collect more and the going rate is \$100., so a PAL/SECAM/NTSC VCR would be cheaper.

H.A., CHICAGO, IL.

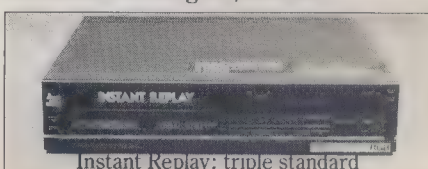
# ANSWER

As a rule multistandard machines are very costly and always require multistandard monitors.

There is, however, one device that does not require the purchase of a monitor: The Image Translator™ from Instant Replay (2951 South Bayshore Drive, Miami, FL 33133 Phone: 305-448-7088). Other multistandard VCR's are based on a PAL VCR and due to the complex differences between NTSC and PAL, record poorly on NTSC. They have no deluxe NTSC features and no U.S. support for parts and service. Some play only one speed.

The Image Translator is based on an NTSC VCR. Though it displays a slight color degradation on PAL playback, it plays all PAL and SECAM speeds and offers in addition all luxury NTSC features such as multi-speeds cable ready tuners, great special effects, multi-event programmers, VHS HiFi and even the latest "Super VHS HQ." All this on most regular TV's or monitors. The Image Translator is made in the USA and covered by a solid guarantee.

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**F**aroudja.  
Fa-roo-zha. Say it ten times.  
The name Faroudja may one day become as synonymous with high-quality video as Dolby is with audio. And just as there is a man behind the Dolby name—Ray Dolby, founder of Dolby Laboratories—there is Yves Faroudja, the French-born founder of and chief scientist at Faroudja Laboratories, in the heart of Silicon Valley, Sunnyvale, California.

Now, the Faroudja image processing system, well-known for several years among professional video engineers, has made its debut in consumer electronics. Henry Kloss, the innovative consumer electronics pioneer who popularized Dolby noise reduction in the 1970s, has added Faroudja image processing to Kloss Video's new Novabeam 100 video projector, which uses it to enhance giant television pictures.

A recent licensing agreement between Japanese electronics giant Sony and Faroudja Labs may put the system in virtually every quality video product, from TVs and monitor/receivers to VCRs and camcorders. In the coming months, Sony will begin to design new microchips incorporating Faroudja TV picture improvements for its own use and to sublicense to other manufacturers. If the technology fulfills its promise, viewers will be seeing new levels of visual excellence in a variety of brands.

Most TV viewers first saw image processing at work when NASA used it to show television signals from the moon and Mars. Without this kind of treatment, it would have been difficult to see Neil Armstrong planting a flag on the moon's surface or Alan Shepard driving golfballs. (For

that matter, it would have been difficult to tell the moon's surface from anything on it.) Simply put, image processing refers to any electronic method used to improve the quality of a video signal. The process increases the visibility of detail within the television picture.

Faroudja image processing, as used by the Novabeam 100, selectively enhances certain portions of a television picture and leaves those that might take on an artificial appearance alone. Faroudja's goal is to "fix" the pictures produced by the American television standard, NTSC.

Our story begins when the North American Television Standards Committee (NTSC) established the specs for broadcast-

ing color television signals in 1953. A NTSC television signal is comprised of 525 lines scanned at 60 times per second—conveniently the same frequency as most home electrical wiring in the United States. It also specifies the way the color portion of the picture is overlaid on the back & white signal.

In addition to the U.S., NTSC is the television standard in some South American countries, Central America, U.S. territories, Japan, and Canada. The rest of the world uses other TV standards: PAL, used most notably in Germany and the United Kingdom, and SECAM, used in France, Italy, and other European countries.

These standards were developed about a decade after NTSC and produce an arguably better picture, because they have more horizontal scanning lines (625 lines, or 100 more than with NTSC) and treat color differently.

#### **FLYING COLORS**

Somewhat derisively, the initials NTSC have also been said to stand for Never Twice Same Color, as a result of the primi-

## ***Inventor Yves Faroudja's Hi-Tech Quest For The Perfect Picture May Make Him The Dolby Of Video***

**BY TIMOTHY  
ONOSKO**

# FA • RO



tive, unstable circuitry manufactured for most early color TVs. "The traditional criticism of NTSC is based on what it was when all television sets were controlled by vacuum tubes," said Faroudja. "Today, with modern circuitry, NTSC can hold its own among world television standards, yet everyone still continues to criticize it." However, he believes that NTSC is actually better than PAL and SECAM, from a technical and theoretical standpoint, and there is no reason why NTSC pictures shouldn't be much better.

In fact, the praise heaped upon European TV is unfair, said Faroudja. He characterized the reasons behind the creation of PAL and SECAM as "a mixture of European nationalism and a misinterpretation of what was wrong with NTSC. They (European scientists) believed it was a problem of principle. It was a false belief."

Today, a push is on to create yet another television standard, High Definition TV, with double the number of scanning lines and a new, wider screen format. HDTV screens would have a 5 to 3 screen ratio, width to height, vs. the 4 to 3 ratio of present TVs.

"I cannot believe that, 30 years later, there are those who want to make the same mistake again. We have not done all we can with NTSC yet," argued Faroudja.

### VIDEO PATCH WORK

Faroudja image processing refers not to a single method of improving the NTSC image, but to a group of patented processes developed at Faroudja Labs. All maintain or restore the visual fidelity of the video signal in the patch from TV studio to the home. They concentrate on producing sharper images with more faithful color reproduction.

The process used in the Novabeam 100 is what Faroudja Labs calls VHP, for Vertical and Horizontal Processing. Here's the problem that spurred its development:

When a television signal is recorded on videotape, especially consumer-quality VCRs, the image quality degrades and looks "soft"—fine details are lost. To an extent, the lost detail can be restored by turning up the TV set's "sharpness" control.

But doing so seldom improves the picture. Why? A TV's sharpness control is like the "treble" knob on a home stereo amplifier. In

audio, when the treble is turned way up, the music or speech sounds "brighter," but the background noise also increases. The result is not necessarily better sound, just a different one with more problems.

When you turn up the sharpness on a TV, visual noise—snow and grain—is much more apparent. Even worse, the television picture will look artificial. A "halo" effect appears, especially around large, dark objects set against any light background. Faroudja calls this effect "cartoony" because of the way cartoon drawings are outlined. You can see this for yourself by simply experimenting with the sharpness (also called "detail" or video "peaking") control.

Faroudja's VHP system takes a cagey approach to increasing the detail in a picture without increasing noise or producing outlines or halos. Other enhancement circuits that claim to sharpen video images work only on the edges of objects. VHP works by leaving the edges alone. "We try to avoid changing the borders, and fill up the insides with an enhanced picture," said Faroudja.

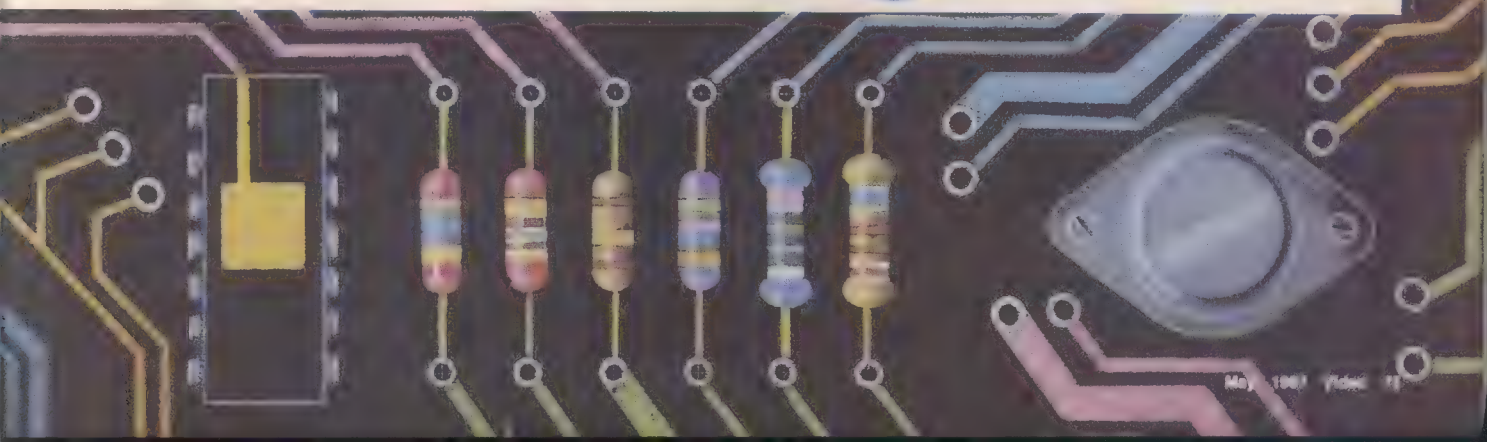
To understand how this is accomplished, try to visualize how changes in the brightness within a single video picture would look if they were turned into a graph on paper. Any sharp transition between a light and dark scene—the silhouette of a figure against a bright sky—would look like a spike in the graph. Less dramatic transitions in contrast—well-lit figures against a soft, darker background—would be represented as less of an increase.

The VHP circuitry ignores these steep transitions in the video signal (which you can actually see on a waveform monitor in any TV studio) and concentrates only on the areas of a picture that are of lower contrast. For instance, in a picture of a woman in a tweed suit against a bright sky, VHP works only on the complicated, low-contrast features of the scene: The hair, facial features, and the texture of the tweed suit. The background, which needs no enhancement and would look "noisy" or grainy if treated, is left untouched.

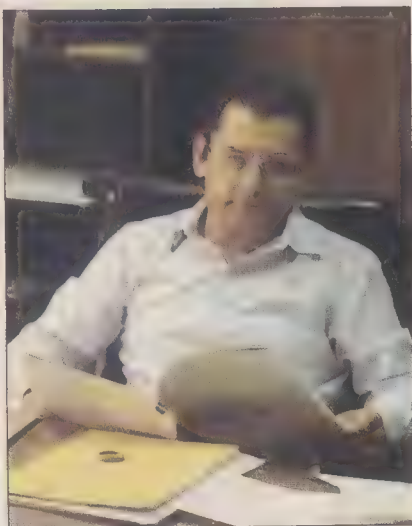
VHP is also smart enough to work harder on the smaller details of an image than the large ones; it actually suppresses noise at a certain level so that it is enhancing real elements of the scene and not the random noise that accompanies it.

Finally, the system works on details in the horizontal direction

# U·D·J·A







**Yves Faroudja in his Silicon Valley office. Will he be to video what Dolby is to sound?**

of the picture—on each individual scan line—and analyzes the vertical dimension of objects, from line to line. A small object that might be three or four scanning lines high—because of the “halo” or “cartoon” effect—might be only two or three lines high after VHP processing.

### **THE EYE'S THE LIMIT**

To see for myself how well Faroudja's improvements work, I examined the Kloss Novabeam 100 with its 6.5-foot (measured diagonally) screen—the first consumer product to incorporate Faroudja processing.

In addition to improving the electronic chassis, Kloss added a Faroudja VHP electronic circuit board similar to one sold in a professional video device called Recordex. The Recordex processor, sold by Faroudja Laboratories, is mostly used to improve the quality of video recordings in TV news gathering. Ironically, if purchased separately, the Faroudja board would cost almost as much as the entire Kloss video projector, according to Kloss technicians.

I turned on the set and adjusted it. The picture looked better than I am used to seeing in projection TVs. (See “Videotests,” July 1986, for full test results on the Novabeam 100.) I turned the Faroudja control on the Novabeam, moving it from the subtle to the obvious end of the scale. Clearly, the degree to which the image enhancement should be used is subjective, and critical viewers will have varying preferences.

I soon found that VHS and Beta cassettes that looked soft on a Kloss without the image processing circuitry appeared sharper with a boost from the Faroudja board. In fact, the difference between a clean, high-definition signal from a videodisc or off-air signal and a half-inch videocassette was much less discernable, especially in close-ups and large objects that filled the screen.

However, Faroudja circuits won't do much to improve poor originals be they tapes or discs. I could not resuscitate a bad dub

even with the Faroudja processing turned way up. In fact, the processing gave the resulting image an unnatural, blotchy appearance.

But Faroudja does make the best even better. With laser videodiscs, a good dose of Faroudja processing (50 percent worth) added surprising clarity and dimension to an image I thought couldn't be improved. The increase in detail lent a photographic, rather than electronic, appearance to scenes.

On the other hand, when applied more heavily, the Faroudja processing made videodisc scenes far too harsh, especially very complex, detailed scenes such as crowd shots. This, in turn, made certain defects in the 6.5-foot image, such as errors in the convergence of the red, green, and blue portions of the picture, even more obvious.

### **CABLE CHALLENGE**

A real test was to use Faroudja processing on cable, which has its own problems. For example, my cable system, like many others, scrambles its pay-TV services. Most cable descramblers degrade the image as they reconstruct the signal. On a big-screen TV the problems are all the more obvious and annoying.

While the Kloss 100's Faroudja circuitry is no panacea, the image processor seemed able to separate the picture from the noise and increase the detail without making the defects more noticeable. Again, however, turning the Faroudja control all the way up produced an unwatchable image.

How high to turn up the Faroudja processing is pretty much an esthetic decision. Still, it seems as though the first rule of thumb is that it is better underused than overused. Overall, the image processing looked better when applied to simple, rather than complex, images. The improvement in the details in an actor's face in close-up, for instance, seemed more natural than what the Faroudja processing lent to crowd scenes and complicated landscapes. The results of over-enhancing a picture are less objectionable when the TV's contrast control is set low.

Faroudja processing sometimes gives a picture a brand new appearance. Any savvy TV watcher can tell the difference between an image that originated on 16mm or 35mm movie film and a video image from a TV camera. Yet, Faroudja processing, with its increased detail, begins to blur that distinction, at least to my eyes. (This is only in the apparent sharpness of the picture, not in the difference in “presence” caused by frame rates—24 frames per second for film, 30 for video—or the difference in contrast and color values.)

Still, the basic improvements in Kloss' new projector, coupled with the addition of Faroudja image processing, produce an unusual sight: a very large television picture of substantial quality. The video picture produced by the Novabeam 100 seems at least equal to a good 16mm film image. With continued improvements on the part of Kloss and Faroudja engineers and cleaner, higher-quality video sources, movie theater owners may really have something to worry about.

ILLUSTRATION BY ANDRZEJ DUDZINSKI





*'Star Wars' Luke Skywalker with (left) and without VHP enhancement. Faroudja's invention subtly boosts onscreen detail.*

## NTSC'S SECOND CHANCE

Kloss and Sony's adoption of the Faroudja technology signals the start of a movement to improve the basic quality of TV. The Novabeam projector is an attempt to offer a video picture that competes with a motion picture. Sony is almost certain to use these techniques to better the pictures produced by its 8mm recorders and camcorders. (While Faroudja will not comment on Sony's intended use, other sources indicate that 8mm video will be among the first to benefit.) And, of course, standard Beta and VHS recorders, and monitors and TV sets can use any technical improvements available.

Joseph Roizen, a Palo Alto-based broadcast consultant who frequently works with Yves Faroudja, believes other Faroudja inventions are as important to the future of the NTSC image as the VHP system. Among them is a technique that encodes the NTSC signal and produces a significantly better TV image on sets equipped with a special Faroudja decoder. The picture would be totally free of moire patterns and stray colors, said Roizen.


Recently introduced, it has attracted attention from broadcasters and video producers, and Faroudja is preparing to ship its first encoders. Roizen also foresees two other improvements he and Faroudja feel could boost the performance of NTSC video.

The first is "progressive scanning." Presently, NTSC television works on the principle of "interlace." Half the lines of a 525-line picture are sent in one sixtieth of a second, followed by the other half, which are painted on the videoscreen between the

first set to form the finished picture. Progressive scan TVs would store the two sets of lines comprising the picture in digital memory and reconstruct it in one sweep, starting at line 1 and ending with line 525. This would eliminate the impression that the picture is constructed of horizontal lines as well as some motion defects.

Roizen also predicts that digital "line doublers" will be used to convert a 525-line picture up to 1050 lines. Computer circuitry would analyze two lines and synthesize a new line to fit between the two based on the picture information. This would make jagged diagonals smoother and double the visual information in the picture. Sony and Japanese broadcast camera maker Ikegami have shown prototypes of such systems.

All these improvements are incremental, admitted Roizen, but taken together, he said they will dramatically improve visual fidelity. "There is a turnover of some 14 million television receivers a year," noted Roizen. "It would not take long to incorporate these improvements. In five years, it should be economically and technically possible to provide the equivalent of HDTV performance. Everyone will be able to have large, high-quality images in their homes, 1050-line pictures on seven-foot screens like the Kloss."

Yves Faroudja, who appears poised to make a fortune from his inventions, is philosophical about his role as the emerging guru of the "better video" movement. "There is an easy way and a hard way to do anything," he said. "Throwing out our NTSC pictures and making better pictures with a new television standard such as HDTV is the easy way. I prefer to work with what we have. This is the difficult way." 





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# Programming

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## NEWS AND VIEWS

BY MARK FLEISCHMANN

### MAKING BOOK ON THE FUTURE OF VIDEO

Michael Wiese, who acquires video programs for Vestron, once told a journalist he'd entertain proposals written on cocktail napkins as long as they had the right stuff. Would-be videomakers bombarded him with napkins. "People miss the point. I want a concise statement saying what the show is, what promotable elements are in it, what genre." When Wiese, vice-president for non-theatrical programming, likes what he sees, the idea may make it onto videotape.

His new book, *Home Video: Producing for the Home Market*, is an insider's handbook on how to create made-for-video programming. As labels deplete the store of Hollywood history, they'll need to supplement the stream of theatrical material with a growing proportion of non-theatrical stuff to maintain the lucrative flow from retailer to VCR.

"I must have made 29 independent films," recalls Wiese. "I was rarely successful. Now I'm on the other side of the desk." One major theme of the book is his turning away from making films for "self-discovery"—to please himself—in favor of mastering the marketplace, creating a product that'll go over with distributors, stores, and consumers. Under the heading "Shocking Facts" he argues that categories matter more than ideas. "I'm on the lookout for trends, fads, and personalities," he said recently.

Artists who remain true to their vision



must see Wiese's orientation as mercenary. But for him, it represents the challenge of wielding creative power.

Wiese employs independent producers, with whom his relationships split equally among finished productions, collaborations in which Vestron steps in to correct perceived flaws, and in-house ideas farmed to outside producers. All fall into such recognizable pigeonholes as music, how-to, exercise, and other categories discussed in the book as "Genres of Original Programming."

Wiese's analysis of the video market condenses a lot of trade-press information into comprehensible form. That, combined with his view from the execu-

tive hotseat, makes the book essential reading for the video industry. It's available for \$16.95 from Focal Press, 80 Montvale Ave., Stoneham, Mass. 02180 (617-438-8464).

### ARE SUPER DUPERS GOING HIGH GRADE?

Higher-grade tapes and sturdier shells are going into the pre-recorded program pipeline as labels demand better blanks for bulk duplication. Or so says TDK, a major quality-conscious tape manufacturer. Doug Booth, national sales manager for TDK's Pro-Industrial Division, says the program industry now feels that lower-grade tape "is costing more in the long run" as consumers return inferior goods and tape wears down duplicating recorders. TDK quotes executives at Bell & Howell/Columbia Paramount, a major duplicator, and Karl-Lorimar as supporting the use of high-grade (HG) tape.

Other major duplicators have varying perspectives on the TDK report. Tom DeMayer, president of VCA Teletronics, says his firm only uses HG. Fred Fehlauer, senior VP of commercial products for CBS/Fox's duplicating arm, is more of a maverick. His operation uses its own specifications in choosing tape. "I personally don't care what designations the manufacturers use," he says. "TDK is one of the companies able to match our specifications."



## SMALL LABELS MINE AVANT-GARDE DIAMONDS

Underground filmmaker Sheldon Rochlin started his label, Mystic Fire Video, in answer to every avant-gardist's dilemma: "I had a pretty hard time getting my own work placed in the video market," he recalls, "so I decided to start a company that features specialized stuff. Then I contacted Kenneth Anger and other longtime friends." Starting with mail order, Rochlin has expanded his business to video stores.

Anger's *Magick Lantern Cycle* was an ambitious early Mystic Fire release, along with the influential films of Maya Deren. A recent release is *Fried Shoes Cooked Diamonds*, Costanzo Allione's warmly humorous portrait of Allen Ginsberg and his Jack Kerouac School of Disembodied Poetics. Also newly issued is *Come Back, Africa*, Lionel Rogosin's landmark 1959 film, a true-to-life fictional narrative secretly filmed in Johannesburg.

Another exciting independent label is Giorno Poetry Systems, founded originally as a record company by Beat poet John Giorno. *Video Pak 1* was "just sort of a demo" featuring William S. Burroughs, rocker Lenny Kaye, and himself; *VP 2* is Howard Brookner's excellent film *Burroughs*. *VP 3* will be released simultaneously with a music/poetry compilation on LP, CD, and audio cassette. "We're going to release a *Video Pak* every time we release a record now," says Giorno. Under the working title *It's Clean—It Just Looks Dirty*, it will include



Two bizarre images from Mystic Fire's release of Kenneth Anger's films: 'Inauguration of the Pleasure Dome' (above) and 'Lucifer Rising' (below).

music videos by England's Cabaret Voltaire, New York's Sonic Youth, and Minneapolis' Husker Du; excerpts from a 40-minute film by Robert Frank and Rudy Wurlitzer, starring Burroughs and Dr. John; and "something" by infamous filmmaker/journalist John Waters. "We've been getting finished video pieces from people," Giorno says. "Because they're so expensive, we couldn't produce them ourselves."

For more information contact: Mystic Fire Video, 24 Horatio St., #3, N.Y.C. 10014; 212-645-2733. Giorno Poetry Systems Institute, 222 Bowery, N.Y.C. 10012; 212-925-6372.



## LET MY PEEPERS GO!

In these dark days of Congressional controversy—with Hollywood squaring off against the electronics industry and the threat of copyguard chips hanging over future generations of unborn VCRs—I have heard a voice in the wilderness, a voice of true idealism:

"The only barrier to our success, yours and ours, is the sour aroma of government restriction, the dark lamentations of those who want to shrink rather than expand, who want to constrict rather than free. Let the cinema be free."

Who said that? None other than Jack Valenti, president of the Motion Picture Association of America. His January address to the Christian Democrat Union in Munich was not about MPAA's lobbying in Congress, however. He was actually complaining about foreign governments trying to encourage homegrown cinema by limiting American imports.

The change of context is unfair, of course, but instructive. Valenti doesn't want government cramping MPAA companies' style, but he'd be more than content to see the state bossing around Zenith, RCA, and their Japanese suppliers. His attitude toward federal regulation sways like a palm tree in a warm summer breeze.

But what else would you expect of a man who pontificates about "enchanted stories transformed into great films, greatly told" and then numbers *Rocky IV* and *Police Academy 3* among his examples?



# Reviews

## FILMS PRODUCED FOR THEATERS



Isabella Rossellini and Kyle MacLachlan in 'Blue Velvet': uncomfortable themes

### BLUE VELVET

1986. Kyle MacLachlan, Isabella Rossellini, Dennis Hopper, Laura Dern; dir. David Lynch. 120m. (R) St cc \$79.95. Karl. Image: good.

Following its credit sequence, 1986's best film begins with short, dreamy shots of idealized small-town life: flower beds (red roses and yellow tulips) against a white picket fence and cloud-dappled blue sky. A firetruck, complete with dalmatian, passes in slow motion while a fireman waves at the camera; a middle-aged man waters his lawn; a voice on the radio deems it another "sunny, woody day" in Lumberton, the center of all that is banal and middle-class.

Suddenly, the hyper-reality of everyday life gives way to chaos and disaster. The man watering his lawn violently clutches his neck and keels over, while the camera plunges between blades of grass to show us insects battling one another, the sounds of their struggle hideously magnified. Within minutes, David Lynch has established the polarities of

his world: extreme normalcy containing the seeds of unfathomable evil.

When the apparently normal Jeffrey Beaumont (MacLachlan)—dressed to look like Lynch himself—discovers a human ear in a field, the camera literally enters that ear, unfolding a seductive mystery Jeffrey can't ignore. Enlisting the aid of Sandy (Dern), the innocent and pretty daughter of a police detective, he is led to Dorothy Vallens (Rossellini), a dark, mysterious, beautiful nightclub singer known as "the lady in blue."

Voyeurism, sado-masochism, and raw lust all descend on Jeffrey after he spies on Vallens from a closet, witnessing Frank Booth (Hopper) psychotically rape her. He soon discovers that Booth has kidnapped Vallens' husband and son in order to possess her. As Jeffrey becomes more involved in this complex world, his feelings for both Sandy and Vallens intensify and his identification with Booth deepens. During the climax of a terrifying joyride, Booth smirks, smears lipstick on his face, and kisses

Jeffrey, telling him, "You're like me." Booth then recites Roy Orbison's lyrics: "In dreams you're mine, all the time, forever," transforming them into a grim promise of eternal retribution.

*Blue Velvet* is a dangerous film—all other current star vehicles and sequels pale in comparison to its uncomfortable themes and dark imagery, some of which are lost on the small screen. Once upon a time, movies were considered an art form. David Lynch has reminded us of that.

—Richard Gehr

### LEGAL EAGLES

1986. Robert Redford, Debra Winger, Daryl Hannah; pr./dir. Ivan Reitman. 116m. (PG) \$89.95. MCA. Image: good.

Having hit the box-office jackpot with *Ghostbusters*, director Ivan Reitman could have repeated the formula for another smash or used the clout to try something daring. *Legal Eagles* awkwardly straddles the middle ground. It's got wise-guy hip style, big, bankable stars, a catchy hit song, and a budget that takes an amusing little movie to major motion picture status. *Legal Eagles'* arrival on tape is really a homecoming: for all the big screen trappings, it's little more than a sophisticated spin on a *Mannix*-type TV episode.

Hero lawyer gets involved in an art theft prosecution and uncovers a complex case of fraud and murder. Along the way, he gets tempted by a wacky artist but falls for the eager young defense attorney. But put Robert Redford, Daryl Hannah, and Debra Winger, respectively, into those roles, and plug in walk-(hang?)-on appearances by major 20th century art works, and you've given the old dog some new class.

Lighthearted roles are Redford's forte, and he's a non-stop charmer here, as if repenting for his appearance in *Out of Africa*. All the witty little moments that give this movie its laughs are his. Even Winger, who this writer has never found



very appealing, projects a winning gal-Friday goodness. Hannah merely makes the most of a bad situation, playing a petulant, manipulative nympho performance artist who makes the most insufferable downtown divas seem stable by comparison.

Ironically, the movie itself is a nimble piece of art fraud, using real works and real galleries (you can hear the high-brows scream, be it the thrill of recognition or the chill of sell-out) to elevate itself beyond humble, escapist craft. That it also presumes to make performance art understandable and/or safe for the mainstream is a tricky proposition that's bound to make aficionados feel a little, well, slimed. —Marianne Meyer



Sean Penn and Madonna: the couple of the '80s in 'Shanghai Surprise.'

### SHANGHAI SURPRISE

1986. Sean Penn, Madonna, Paul Freeman; dir. Jim Goddard. 97m. (PG-13) Hi \$79.95. Vestron. Image: good.

How do you go about criticizing a movie that's already been kicked to death by every press hack in moviedom and then sat on by Roger Ebert? I guess you start by politely pointing out that *Shanghai Surprise* is not so much a terrible film as a textbook example of a poor film concept. With its "grizzled mercenary grudgingly aiding the innocent in a world of double-cross and deceit" motif, the story negates itself as a realistic vehicle for wee Sean and Madonna, who are simply too damn young for their roles. As a fly-by-night novelties trader, Penn has too much youthful vigor to match the world-weary, I-need-drink-persona and comes off like a wired sophomore who just pulled an all-nighter. Even ignoring the obvious image conflict of "Boy Toy"

Ciccione as a vaguely puritanical missionary's aide (performing typical God's work: seeking missing opium needed to ease the pain of suffering soldiers), one is still left with a performance as sluggish as an MSG stupor. The plot lurches along as if cast and crew were so anxious to get out of China that they neglected to shoot a few key scenes. But were *Shanghai Surprise* otherwise flawless, Sean and Madonna would still look like refugees from a high-school production of "Guys and Dolls."

The film is not utterly devoid of charm. George Harrison's theme song, a rickshaw chase, and Penn's best line (after detailing the grisly demise of a fabled opium trafficker: "If they'll do that to an

opium king, can you imagine what they'll do to a glow-in-the-dark-tie king?") give the odd goose to this piece of salvage. But really, the couple of the '80s should have waited 20 years to make this picture. Or at least waited 20 years to release it.

—John Walker

### ALIENS

1986. Sigourney Weaver, Michael Biehn; dir. James Cameron. 138m. (R) Hi St cc \$89.98. CBS/Fox. Image: good.

It's always a bit redundant to review the video release of a recent blockbuster film. There can't be too many video consumers who aren't aware that *Aliens* was the shock action hit of last summer. Or that Sigourney Weaver reprises her role of Ripley, the only human survivor of the original movie. In *Alien*, the crew of a funky commercial spaceship unwittingly takes on board the universe's ultimate

fiendish thingy and are hideously murdered by it. In *Aliens*, Ripley returns to the planet where hundreds of the monsters have hatched, using human colonists as a stage in their grossly disgusting reproductive cycle. She is accompanied by a platoon of high-tech space grunts, optimistic about wiping out the aliens. They, too, are butchered and Ripley is again left alone, Rambette doing battle—first with a flame thrower/machine gun/grenade launcher and finally in a robot suit—with the evil Queen Alien.

Director Cameron, who first attracted attention with the surprise hit *Terminator*, has made a true sequel that is completely loyal to the original, even to the point of teasing the audience with a threatened repeat of the alien-bursting-from-the-chest scene and an encore by the ship's cat, the only other survivor of the first film. He puts his own mark on the picture with the overkill technique he developed in *Terminator*, turning the film into a furious rollercoaster ride. Where *Alien* was dark and brooding, *Aliens* delivers shock after shock at such an alarming rate that the audience never gets to relax.

In truth, *Aliens* requires a 70mm screen, crushing Dolby sound, and a theater full of screaming people for maximum impact. Fortunately, Cameron doesn't rely on the blood, flash, and special effects—beneath the spectacle, the dynamics still work. Even on the small screen, *Aliens* functions as a tight science-fiction thriller. And with the visual tension reduced to manageable size, there's time to inspect the immaculately detailed sets, costumes, and hardware that do so much to create the reality of this bleak and tarnished future world.

—Mick Farren

### SID & NANCY

1986. Gary Oldman, Chloe Webb, Drew Schofield; dir. Alex Cox. 111m. (R) Hi St cc \$79.95. Embassy. Image: good.

When Sex Pistol Sid Vicious (Oldman) stumbles into Nancy Spungen's (Webb) life in this witty, nihilistic semi-fiction, he's drunk and she's stoned. Their befuddled collective unconsciousness pretty well sums up the film's general attitude, though their love supposedly shines through. It's not love, however, so much as a proto-social bonding: the not-so-cute couple scrounge the streets of London and New York looking for a boredom-reducing fix—or anything to relieve Spungen's whining. The constant refrain of her grating nasal imprecation—"Siii-iiid!"—echoes through the entire affair.

*Sid & Nancy* tells a story unique to the '80s: boy meets girl junkie, girl turns boy into junkie, boy junkie kills girl junkie. It's



not a charming scenario, but Cox's wobbly attempt at authenticity and occasional surreal touches, combined with Oldman and Webb's hyper-acting, turns *Sid & Nancy* into a fairly successful evocation of the late-'70s punk-rock subculture.

Sex Pistols manager Malcolm McLaren (David Hayman) is portrayed as a hucksterish, amoral manipulator who encourages Vicious' destructive instincts. Realizing that Vicious is nothing more or less than "a fabulous disaster," McLaren teams him up with Johnny Rotten (Schofield), whose cynical, sneering presence and constant ennui sum up the era's zeitgeist. At one point, Cox generalizes this attitude by showing proper British schoolchildren running through the streets, denting cars with tennis rackets and hockey sticks.

Two particularly touching moments stand out: Nancy drags Sid to her grandparents' home. During dinner, the bare-chested punk sucks on a bottle and smokes cigarettes while Nancy raves to her shell-shocked family about methadone. Later, after Sid has stabbed Nancy during a senseless withdrawal-induced argument, he is seen in the film's coda doing a little dance, eating pizza, and regaining her in a heaven-sent taxi cab. It's a dream of course—just the sort of thing one might look to drugs for—but it's too little too late.

—Richard Gehr

## GINGER & FRED

1986. *Giulietta Masina, Marcello Mastroianni; dir. Federico Fellini. 128m. (PG-13) Hi sub. \$79.95. MGM/UA. Image: good.*

Of all the indisputably great cinema artists, none is quite so accepting or good-humored as Fellini, even about the things or people he is ostensibly satiriz-

ing. *Ginger & Fred's* target is television and advertising, yet the ribbing, for all its surreal grotesqueness, is also oddly affectionate—and all the more effective for it.

The main story is the reunion of an old dance team, Amelia and Pippo (Masina and Mastroianni), who once enjoyed great success imitating the routines of Fred and Ginger. After 30 years of separation, these former lovers are to appear on a Christmas special, along with other movie star imitators, dancing dwarves, a woman who has left her husband for an extraterrestrial, a levitating priest, a couple who tape record voices from beyond, and a cow with 18 teats. Amelia is now a widow, grandmother, and businesswoman; Pippo a seedy encyclopedia salesman who makes up pornographic rhymes to amuse himself. In a Rome that seems to be wall-to-wall advertising and television screens they rehearse and finally perform their famous dance number.

The material is hokey in ways only Fellini could get away with. It's also depressingly tacky: virtually all the people on the program are hungry for the spotlight. Everybody has his little specialty—even the woman who has been paid to be without television for a year. After she complains of the cruelty of this experiment, the host says, "You sound as though you have a trained voice." "Ahhhhhhh," she sings, in her moment of glory.

The genius of the film is that it finds both absurdity and reason in these souls, and in the television audience's interest in them. *Ginger & Fred* is primarily about the power of art to help heal us of our sorrows. Bravo, Federico.

—M. George Stevenson

## NOBODY'S FOOL

1986. *Rosanna Arquette, Eric Roberts, Mare Winningham, Louise Fletcher; dir. Evelyn Purcell. 107m. (PG-13) \$79.95. Karl. Image: good.*

The motto of the mythical southwestern town of Buckeye Basin is "to be or not to be ain't much of a choice," and that's what this film is all about. Cassie (Arquette) has a choice: stay in the hamlet where a blemished past makes her the subject of scorn, or overcome insecurities and leftover emotions for her old boyfriend and escape to Los Angeles with Riley (Roberts). It ain't much of a choice, but it's the only one she's got.

Cassie starts the film at rock bottom: she has publicly humiliated herself, accidentally become pregnant, repeatedly tried suicide, and taken a job waitressing in a dive. Her now-married ex-boyfriend wants to have an affair with her. Joining a local theater group involves her with the volatile stagehand Riley. The chemistry between Cassie and Riley is odd, to say the least. They seem very attracted to one another, yet never converse. Most of their on-screen time together is early in the relationship, when they look into each other's eyes and glance away in embarrassment.

Arquette is terrific, handling the role with a sad sense of guilt, the feeling that she gets what she deserves. Winsome and naive—at times to the point of empty-headedness—even at her angriest, she's cute. Roberts is the down-to-earth catalyst convincing her to take control of her life.

*Nobody's Fool* is a truly American success story, or part of one, anyway. By the end, Cassie realizes you are what you make yourself, and decides not to dwell in the past. Treading a thin line between comedy and drama, the film leaves a hopeful feeling that one can overcome the shortcomings and tragedies of life.

—Adam Philips

## FRANKENSTEIN

1931. *Boris Karloff, Colin Clive; dir. James Whale. 71m. LV CAV (side 2) CX \$29.98. MCA. Image: excel.*

Contrary to myth, James Whale's *Frankenstein* is not the granddaddy of all horror movies—or even all *Frankenstein* movies. Charles Edison made the first *Frankenstein* in 1908. Whale borrowed heavily from a 1920 German film, *The Golem*, in which a rabbi breathes life into a clay monster to rescue his flock from persecution. Yet the 1931 flick inspired everything from Whale's grade-A sequel, *Bride of Frankenstein* (1935), to the ridiculous *I Was a Teenage Frankenstein* (1957).

A half-century later Whale's *Franken-*



Giulietta Masina and Marcello Mastroianni: not the couple of the '30s in 'Ginger & Fred.'



stein is still strangely moving in a version specially restored for laser release. Its landmark status is mainly due to intense performances by Boris Karloff (the monster) and Colin Clive (the doctor). Whale's secondhand expressionism is entertaining too, but it's no big deal after you've seen his German mentors.

Five chapter stops on Side One zoom in on footage cut by the wimpy censors of yesteryear. Dr. F., upon giving life to Frank, goes splendidly bonkers and screams, "In the name of God!" Other



**'Frankenstein' is revived on disc with lost footage and bonus material.**

"new" footage helps explain the monster's dark mood. Frightened men of science give Frank a syringe in the back; a cruel lab assistant burns his hair with a torch. Armed with still more torches, the avenging German mob is prophetic in its bloodlust.

Side Two contains the balance of the movie and some garnishes, including the theatrical trailer, still frames of memorabilia, and seven scenes replayed for study. These are in the CAV mode—to be frozen, slowed down, or stepped through, frame by frame. Abrupt transitions and continuity lapses suggest missing frames at several points, but if you'd been born in 1931, you wouldn't be such a spring chicken either.

With its blend of gothic grandeur and high comedy, *Frankenstein* is still a stunner. With today's genetic engineers busily perfecting human life, there's more than one reason to feel a chill at Clive's ragged cry, straight from the edge of human sanity: "It's alive! It's alive!"

—Mark Fleischmann

## MEN

1986. Heiner Lauterbach, Ulrike Kleiner, Uwe Ochsenknecht; dir. Doris Dorrie. 99m. Dubbed. Hi \$79.95. Vista. Image: fair.

*Men* is a double paradox: a German comedy and a woman's male-bonding movie. Director Dorrie dunked her nib in venom when she wrote this tale of buddyhood betrayed—so deadly accurate is her satiric vision of male self-imagery that it camouflages the movie's noble generic ancestry. *Men* is really an updated screwball comedy, *My Man Godfrey* for young urban prats.

Julius (Lauterbach) is Dorrie's Godfrey—the undercover character with two identities. He's an ad exec whose wife, Paula (Kleiner), is dallying with an illustrator named Stefan (Ochsenknecht). Julius goes incognito as a doubt-racked casualty of yuppie-dom; Stefan, a confirmed bohemian, falls for the ruse and takes him in as a roommate. The subsequent tale combines Hollywood-style screwball vignettes with interludes of wry, revealing conversation, the kind of navel-gazing humor American filmmakers assume we're too crude to appreciate. The kinetic comedy makes you laugh; the static chats draw you into the characters.

As Julius' hate/love relationship with Stefan deepens, he hits on a plan to destroy Stefan's bohemian charm by luring him into the world of the bourgeoisie. Julius exploits his double-edged feelings by turning Stefan from starving artist to successful art director. When the identity blur is complete, Dorrie enacts her finale in an orgy of hilarious symbolism, even reprising the final visual joke in the end-credit sequence. Only then does she resolve the sinister web of ambiguity that

divides our sympathies. Are we rooting for Julius' con or Stefan's romance? Stefan's improving professional prospects or his happiness? Maybe they're both woman-manipulating pigs, but then, that's what Paula likes. Dorrie gets in her digs at both sexes. When Julius asks a fresh-faced girl the first thing she noticed about him, he blanches at her reply: his ass. In Dorrie's world, no one is innocent.

That includes Vista Home Video, whose welcome release of a wonderful film comes in mangled form. *Men* convulsed theatrical audiences in a subtitled version, but on this tape, astringent German performances give way to indifferent English overdubbing. Also distracting is the false brightening of dark scenes.

—Mark Fleischmann

## EXTREMITIES

1986. Farrah Fawcett, James Russo, Diana Scarwid; dir. Robert M. Young. 89m. (R) Hi cc \$79.95. LV \$29.95. Paramount. Image: good.

Every woman's worst nightmare is to be outrageously attacked, demeaned both physically and mentally, by an usurper who claims the right to abuse any female. *Extremities*, originally an off-Broadway play, isolates one such act of degradation and the equally powerful response it engenders. Marjorie (Fawcett)—attractive, healthy, modern, creatively employed, well-liked—becomes the random victim of Joe (Russo), a serial rapist/murderer. Through a combination of timing and resourcefulness, she gains the upper hand, and gives her assailant a nasty helping of his own medicine. This brings on Marjorie's next set of troubles: her roommates, neurotic Terry and social-worker Pat, just cannot accept her dominance over the bad-



**Farrah Fawcett in 'Extremities': a victim turned grimly determined victor.**



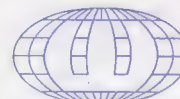
ly-hurt, supplicating prisoner. Rather than believe their friend's explanations, they bend over backwards to accept Joe's claim that he's the victim...until the devastating truth comes out.

Director Young creates a claustrophobic mood by relentlessly tracking Marjorie and Joe as they battle for survival. Lengthy closeups leave the viewer with little time for reflection, instead forcing him into the thick of the action, personalizing the confrontations. Russo, an anonymous plumber or construction-worker



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Video



stein is still strangely moving in a version specially restored for laser release. Its landmark status is mainly due to intense performances by Boris Karloff (the monster) and Colin Clive (the doctor). Whale's secondhand expressionism is entertaining too, but it's no big deal after you've seen his German mentors.

Five chapter stops on Side One zoom in on footage cut by the wimpy censors of yesteryear. Dr. F., upon giving life to Frank, goes splendidly bonkers and screams, "In the name of God!" Other

## MEN

1986. Heiner Lauterbach, Ulrike Klein-  
er, Uwe Ochsenknecht; dir. Doris Dorrie.  
99m. Dubbed. Hi \$79.95. Vista. Image:  
fair.

Men is a double paradox: a German comedy and a woman's male-bonding movie. Director Dorrie dunked her nib in venom when she wrote this tale of buddyhood betrayed—so deadly accurate is her satiric vision of male self-im-agery that it camouflages the movie's noble generic ancestry. Men is really an

divides our sympathies. Are we rooting for Julius' con or Stefan's romance? Stefan's improving professional prospects or his happiness? Maybe they're both woman-manipulating pigs, but then, that's what Paula likes. Dorrie gets in her digs at both sexes. When Julius asks a fresh-faced girl the first thing she noticed about him, he blanches at her reply: his ass. In Dorrie's world, no one is innocent.

That includes Vista Home Video, whose welcome release of a wonderful film comes in mangled form. Men con-

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ly-hurt, supplicating prisoner. Rather than believe their friend's explanations, they bend over backwards to accept Joe's claim that he's the victim...until the devastating truth comes out.

Director Young creates a claustrophobic mood by relentlessly tracking Marjorie and Joe as they battle for survival. Lengthy closeups leave the viewer with little time for reflection, instead forcing him into the thick of the action, personalizing the confrontations. Russo, an anonymous plumber or construction-worker type, is a chilling stalker. His studiously bland expression reveals little of the ferocity it shields. Fawcett, whose theatrical debut in *Extremities* singlehandedly blasted away her lingering bimbo image, is a grimly determined victor.

Playwright William Mastrosimone's screenplay offers a largely gratifying understanding of the isolation of women, but *Extremities* does have one serious flaw: the antagonistic attitude Marjorie's housemates take towards her mastery over Joe. Having saved her own life, she still has to justify herself to her closest friends, whom Joe had also planned to kill. Mastrosimone may believe that a strong, vengeful woman must act alone, but few women would hesitate to band together against a character like Joe.

—Toby Goldstein



Sigourney Weaver and Michael Caine in 'Half Moon Street.'

don). Slaughter and Bulbeck are always showing up at the same parties, coincidences which seem to be choreographed by some diabolical cabal set on thwarting His Lordship's peacemaking initiatives in the Middle East. Their plan is to use Dr. Slaughter to lure her lover to a trick pad on Half Moon Street, and in the confused pursuit of this goal, would-be assassins seduce and pummel Weaver unmercifully. While this classy actress is being so gratuitously abused, Caine seems so numbed by the script that he sleepwalks through the entire film.

Although *Half Moon Street* strives for some pretentious message about how people use one another, it is really nothing more than an excuse to show Sigourney Weaver in a garter belt.

—Teresa Carpenter

### WISE GUYS

1986. Danny DeVito, Joe Piscopo; dir. Brian De Palma. 92m. (R) Hi cc \$79.98. CBS/Fox. Image: good.

Turn director Brian De Palma loose on a tale of small-time gangsters and you'd expect a stomach-turning eruption of blood and guts, right? Not so with *Wise Guys*, a slight, lowbrow farce recounting the trials of two dimwit hoods who run afoul of the mob. Short on both violence and bone fide chuckles, it's played with a curious restraint that mostly seems intended to alter prevailing notions of De Palma as a heavy-handed shockmeister. He's made comedies before, and even such grossout classics as *Carrie* and *The Fury* offered a few gruesome laughs. But *Wise Guys* aspires to (and achieves) nothing more than sitcom-level silliness. DeVito is Harry Valentine, another in the actor's ongoing series of comically obnoxious characters. Piscopo portrays Harry's best buddy Moe Dickstein, an

easygoing nebbish whose last name inspires endless rude jokes from his colleagues. These dolts work for Anthony Costello (Dan Hedaya), "the meanest, lowest mobster in Newark," who knows his charges are too inept for anything except tasks like picking up dry cleaning.

All that changes after an ill-fated visit to the track, where Harry and Moe bet on the wrong horse and end up costing the boss \$250,000. Suddenly, they're the center of attention, as Costello's boys attempt to redress the balance the old-fashioned way—with bullets. *Wise Guys* draws its scant energy from Harry and Moe's bumbling efforts to avoid execution and ultimately fulfill their dream of opening the first Jewish-Italian deli.

Even at the film's most raucous, there's a subdued tone that's downright soothing. The leading men are surprisingly pale presences. Although grating, Harry lacks the spirited edge of DeVito's roles in *Taxi* and *Romancing the Stone*. Rather than resort to the "Joisey guy" schtick perfected on *Saturday Night Live*, Piscopo plays Moe as a mild-mannered goofball, sweet and stupid. The supporting players fare better with parts that seem more fully realized than the leads. Captain Lou Albano (of Cyndi Lauper video fame) makes a vivid splash as a foul-mouthed hitman whose heart belongs to his white Cadillac. Harvey Keitel acts like a refugee from a Martin Scorsese film (*Taxi Driver* gets a brief ribbing, by the way), turning in a memorable cameo as a casino baron.

But do we care whether Harry and Moe survive? It's not easy to feel concern for two stooges unable to cross the street without getting into trouble. The key to enjoying this genial mess is to shut off your brain and go with the flow.

—Jon Young

### HALF MOON STREET

1986. Sigourney Weaver, Michael Caine, Keith Buckley; dir. Bob Swaim. 90m. (R) Hi cc \$79.95. LV \$34.95. Embassy. Image: good.

There's a certain kind of role made for Sigourney Weaver: the upper-crust girl with a lusty streak, which she played to perfection in *The Year of Living Dangerously*. Director Bob Swaim clearly hoped for the same effect in *Half Moon Street*. Weaver plays Dr. Lauren Slaughter, an American academic living in London, where she writes articles for an outfit called the Middle Eastern Institute for Strategic Studies. One day, the beautiful, brainy Ph.D. receives an anonymous videotape extolling the advantages of working for an escort service and presto, she becomes a call girl.

Certain attempts are made to explain this turn of events. She is having trouble paying her rent. She likes "uncomplicated sex." Her ex-husband, landlord, and male colleagues walk all over her, so she is taking some perverse feminist revenge. None of these is very convincing. Then Dr. Slaughter enters into a liaison with the radical Lord Bulbeck (Caine). Their trysts are sodden episodes in which they utter breathy inanities and quote T.S. Eliot (apparently to remind us that this is taking place in Lon-



# VIDEOS

## MADE FOR HOME VIEWING

### JAY LENO: THE AMERICAN DREAM

1986. Dir. Ira Wohl. 49m. Hi \$29.95. Paramount. Image: good.

### RICH HALL'S VANISHING AMERICA

1986. Dir. Steve Rash. 50m. Hi \$29.95. Paramount. Image: good.

### HOWIE MANDEL'S NORTH AMERICAN WATUSI TOUR

1986. Dir. Jerry Kramer. 52m. Hi \$29.95. Paramount. Image: good.

### ROBIN WILLIAMS LIVE

1986. Dir. Bruce Gowers. 60m. \$59.95. Vestron. Image: good.

### BILLY CRYSTAL:

### DON'T GET ME STARTED

1986. Dir. Paul Flaherty, Crystal. 60m. Hi \$59.95. Vestron. Image: good.

Thanks to cable TV, stand-up comics can present uncensored concerts to the home audience. Also thanks to cable TV, they're being encouraged to experiment with more than concert films—now there are comic documentaries and mini-movies. Originally HBO and Showtime specials, these five tapes demonstrate different concepts in solo comedy.

Mandel and Williams stay with the traditional live concert format. It works best for Williams, the most dazzling stand-up performer of all time. He's not necessarily the best or funniest, but he's exhilarating to watch. The stage throbs with his split-second ad-libs, bewildering voices, and frantic body english. Comic imagery is his forte: the imaginative re-enactment of the birth of his child is a highlight. (His



Robin Williams



Billy Crystal

one liners, in cold print, are not so hot. At one point he looks up into the balcony and shouts, "How do you like the play Mr. Lincoln? Duck!") Williams is compelling and compassionate, a Bosch comic, painting wild, scary, funny panoramic pictures.

Howie Mandel is fine for teenagers and beer heads. He pulls out a mannequin leg, dons a hairnet, and shouts "I'm gonna stand on one leg!" He pulls off the hairnet and cries, "I'm gonna try the exact same stunt—without a net!" Chicken crowing, silly props, and some "comical" Vegas smut ad-libs to ringsiders are at the same level.

For their part, Leno, Crystal, and Hall try to break away from stand-up. Very wise, since Leno and Hall are static stand-ups and Crystal fares better in sketches.

Crystal's messy video is a pseudo-cinema verite documentary. The cameras view "Hollywood types" (a pushy agent, a gay choreographer, a clod interviewer) at a rehearsal with Billy and guests Sammy Davis Jr. and Fernando Lamas (both played by Crystal). The belabored antics go on and on, drearier than Paul Shaffer talking to David Letterman.

Jay Leno tries a kind of nasty 60 Minutes. In search of "The American Dream" he smugly takes a camera crew to such admittedly mundane places as an auto assembly plant and an old people's bingo game room to skewer the dull, sad existence many live. There are also man-in-the-street interviews, tormenting boring people with questions about their lives and their goals. Only Leno's grat-

ingly aggressive delivery and jarring face keep the viewer from falling asleep during this weary exercise.

Rich Hall turns away from documentary comedy and tries a mini-movie. Perhaps influenced by Pee-wee's Big Adventure, Rich takes a trip across America to get a Wilt Chamberlain basketball. Like Pee-wee, he encounters a lot of odd people and strange quirks of Americana (like a Mr. Softee truck playing its tinkly theme music to entice customers at a funeral). Some of the vignettes are boring, some whimsical, and a few memorable. Hall favors the deadpan ironies of a Martin Mull mixed with the wistful angst of a Jean Shepard. For fans with patience, it works pretty well.

Hall and Williams are the best bets here. But you can bet that there will be more to recommend soon, as other stand-ups experiment with hour-long specials for cable and videotape.

—Ron Smith

### THE CHARLES BUKOWSKI TAPES

1987. Pr./dir. Barbet Schroeder. 240m. \$100.00. Lagoon Video (Box 5730 Santa Monica, Calif. 90405; 213-394-0423). Image: good.

Those who can't get enough of Charles Bukowski's comically ugly view of the human race from his dozens of books of poetry and prose now have a way to spend four—count 'em, four—hours with the sleaze laureate of Los Angeles' underbelly in the relative safety of the home. *The Charles Bukowski Tapes* bring viewers as close to the man as one can get without needing a vacation, or at least a good dry cleaner to remove the stench of alcohol and tobacco from one's clothes.

French filmmaker Barbet Schroeder shot and assembled these 52 short interview segments, conducted over several years mostly in and around the author's Los Angeles home. Like everything associated with Bukowski's life, the production is decidedly low rent.

In his writing, Bukowski has shown a talent for cutting through the banality of society's conventions with iconoclastic wit. His first-person stories detail a drifter's life: menial labor, booze, gambling at the track, entanglements with cheap, clinging women. But Schroeder appeals to his subject's worst instincts. The di-



rector, who has produced films by Rohmer, Wenders, and Fassbinder and is currently making a movie of Bukowski's *Barfly* with Mickey Rourke and Faye Dunaway, allows the author to ramble incessantly about how tough his life has been. His father beat him; his mother didn't love him; his employers didn't understand his artistic soul.

Indeed, Bukowski has led a fascinating existence. Before he became consumed with self-importance, his stories provided unique, humorous glimpses into a netherworld of low-lives and losers. But in these tapes Bukowski is seen openly courting fame, while continuing to deny interest in it. By placing himself apart from his audience and, in fact, most of the human race, he seems to have forgotten the irony that lay at the heart of his best work. —Eric Estrin

### SHOW OFF! A KID'S GUIDE TO BEING COOL

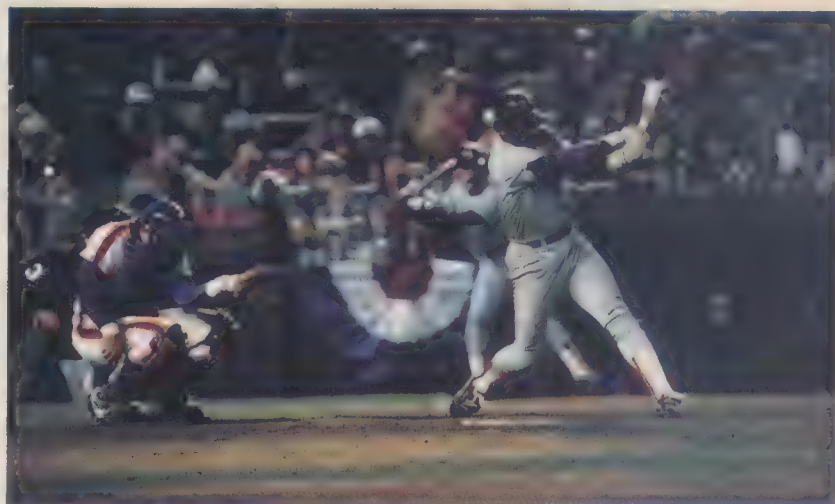
1987. Malcolm-Jamal Warner, Fred Newman. 60m. \$59.95. Vestron. Image: good.

Parents and teachers, watch out! This "instructional" video gives pre-teens step-by-step directions for dozens of tricks and pranks, the type guaranteed to disrupt classrooms and upset households everywhere. From the old classics (cheek popping, spoon dangling, juggling) to new twists (moon walking, making slime), *Show Off!* runs through a litany of easy stunts that might well be considered a crime against study halls. Chances are, once kids get hold of this sleek, slick, and contagious tape, they won't soon let go.

With high production standards and a bright graphic style, *Show Off!* is one of the best looking kid-vids this reviewer has seen in some time. The comedy/variety-show format features *Cosby* kid Malcolm-Jamal Warner and former Nickelodeon host Fred Newman among a cast of merry pranksters. Warner seems to have the lamest jokes (or merely delivers them in the lamest manner); Newman nearly steals the show with an impression of a Julia Childish cooking matron and an illustration of human beat box techniques. (Fat Boys, beware!).

Like the stunts, the cast runs the gamut from ingratiating to infuriating, but the assortment easily offers something for everyone.

*Show Off!* fairly demands multiple plays so the viewer can perfect each gag. It's a lethal combination of subject matter and execution. One can easily imagine hordes of hyperactive cut-ups, trained in conspicuous behavior, overrunning the school system in *Show Off!* SWAT teams if



The Mets vs. the Red Sox in '1986 World Series Highlights': "Just the tonic for those long cold months when inferior sports clutter the tube."

this tape catches on. Proceed at your own risk. —Marianne Meyer

### 1986 WORLD SERIES HIGHLIGHTS

1986. New York Mets, Boston Red Sox; dir. Harry Coyle. 60m. Hi St \$19.95. RCA/Columbia. Image: good.

The World Series is one of the few sports championships that usually lives up to its hype. You can keep the Super Bowl—I live for that week in October when baseball's finest duke it out. The 1986 Series between the Mets and the Red Sox certainly matched those expectations. It was the wildest, craziest spectacle of the year, not just in sports but in all of entertainment. When was the last time a movie had you on your feet screaming at the screen?

This tape preserves the most memorable moments of that unpredictable battle, excerpted from NBC's broadcasts. I'm not a big fan of Joe Garagiola and Vin Scully, the announcers who covered the Series, but some of the pictures here are priceless: Gary Carter's eyes widening as a pitch approaches the plate, John McNamara arguing with an ump while Scully lip-reads, Dwight Evans' grimace as a homer bounces off his glove.

Of course, the real highlight here is the Mets' astonishing tenth-inning come-from-behind victory in Game Six. Losing 5 to 3, down to their last out, they pull off a 6-5 victory. The videotape captures it all, from Ray Knight's jubilation to Bill Buckner's despair.

A tape like this is just the tonic for those long cold months when inferior sports clutter the tube. Even if you hate the Mets—and I know many of you do—every baseball fan must have this tape. Amazin'. —Louis Kesten

### WOMEN IN ROCK

1986. Pr./dir. Stephanie Bennett. 57m. \$29.95. MCA. Image: good.

Running just shy of an hour, ■ survey like this—with its mix of old TV footage, modern music videos, live shots, and talking heads—can't help but seem hurried and superficial. Bennett has a wealth of good material at her disposal, including classic performances by Janis Joplin, Brenda Lee, Linda Ronstadt, and Aretha Franklin, and contemporary conversations with Tina Turner and others. Even artists she couldn't get on-camera for interviews (Chrissie Hynde, Madonna) are well-represented through clips and appropriate juxtapositions with available sources. Eschewing obvious narration, Bennett delights with subtle editing ironies, like cutting from a ranting Patti Smith to perky-plus Jane Wiedlin's assertion that the Go-Go's were really L.A. "street punks."

Despite the smooth video ride, the historical context is subliminal at best, and there's no exposition on the changing perspective of women in rock. The presumption is that you already know how Phil Spector exploited Darlene Love, how Janis Joplin died, and why Tina and Cher left Ike and Sonny. Brief bits with Bonnie Raitt and the Bangles—the former a virtuoso musician still struggling for mainstream success, the latter a current pop smash—only hint at the full range of issues.

One is ultimately left wondering why the subject of women in rock didn't merit two full hours of this intriguing exploration. Hopefully, it wasn't because, to quote Jackie DeShannon's words, the topic is "just girls."

—Marianne Meyer



# Directory

## NEW RELEASES ON TAPE AND DISC



**Allegheny Uprising.** 1939. B&W. John Wayne, Claire Trevor, George Sanders. Colonials defy British officer. 80m. \$19.95. RKO.

**American Justice.** 1986. Jameson Parker, Gerald McRaney, Wilford Brimley. Desert lawmen help victimized immigrants. 96m. (R) \$79.95. Lightning.

**Angel's Brigade.** 1979. Peter Lawford, Jim Backus, Arthur Godfrey. Women crimebusters tackle West Coast drug ring. 97m. (PG) \$69.95. Lightning.

**The Appaloosa.** 1966. Marlon Brando, John Saxon. Horse breeder on trail of bandit. 99m. \$19.95. Kartes.

**Back to Bataan.** 1945. B&W. John Wayne, Anthony Quinn. WWII guerilla fighters liberate the Philippines. 95m. \$19.95. RKO.

**Combat Shock.** 1986. Ricky Giorno, Veronica Stork. Vietnam vet stops local drug traffic. 85m. (R) \$79.95. Prism.

**Fair Game.** 1987. Cassandra Delaney, Peter Ford. Joyriders in Australia terrorize woman. 86m. Hi ss \$79.95. Charter.

**52 Pick-Up.** 1986. Roy Scheider, Ann-Margret; dir. John Frankenheimer. Adaptation of Elmore Leonard novel: kidnappers take businessman's mistress, threaten to reveal affair. 111m. (R) Hi ss \$79.95. Media.

**Gunlight at Sandoval.** 1959. Tom Tryon, Dan Duryea. Texas ranger infiltrates bank-robbers' hideout. 72m. Hi \$69.95. Disney.

**The Killer Inside Me.** 1976. Stacy Keach, Susan Tyrell. Adaptation of Jim Thompson novel: small-town

sheriff driven to murder. 99m. (R) \$59.95. Warner.

**New York Ripper.** 1984. Jack Hedley, Almanta Keller. Murder victims found near city landmarks. 88m. \$79.95. Vidmark.

**Ride a Wild Pony.** 1976. Michael Craig, John Meillon. Farm boy, crippled girl claim pony. 86m. (G) \$69.95. Disney.

**Sakura Killers.** 1986. Chuck Connors, George Nichols. Martial arts: scramble for classified gene-splicing info. 87m. Hi \$59.98. Key.

**Shanghai Surprise.** 1986. Madonna, Sean Penn; pr. George Harrison. Romantic adventure in 1930s China. 97m. (PG-13) Hi \$79.95. Vestron.

**Smith!** 1969. Glenn Ford, Keenan Wynn, Warren Oates. Rancher defends Indian accused of murder. 101m. (G) Hi \$69.95. Disney.

**The Squeeze.** 1977. Stacy Keach, Carol White, Edward Fox. Wife of Scotland Yard inspector kidnapped. 106m. (R) Hi \$59.95. Warner.

**Strategic Air Command.** 1955. James Stewart, June Allyson. Baseball player joins Air Force. 114m. Hi \$39.95. Paramount.

**Strike Back.** 1980. Dave Ballo, Brigitte Wollner. Escaped convict. 89m. \$69.95. Vestron.

**Strike Force.** 1974. Richard Gere, Cliff Gorman. New York City cops. 74m. \$69.95. Vidmark.

**The Terrorists.** 1974. Sean Connery, Jeffrey Wickham. British ambassador held hostage by group demanding release of extremists. 89m. (PG) Hi cc \$59.98. Key.

**Top Gun.** 1986. Tom Cruise, Kelly McGillis. Brash naval pilot romances woman instructor. 110m. (PG) Hi ss cc \$26.95. Paramount.

**Tycoon.** 1947. John Wayne, Laraine Day, Anthony Quinn. At-

tempt to build railroad through Andes. 127m. \$19.95. RKO.

**The Virginian.** 1929. B&W. Gary Cooper, Walter Huston; dir. Victor Fleming. Early western with Cooper's immortal line, "Smile when you say that." 90m. \$19.95. Kartes.

**Warrior Queen.** 1987. Sybil Dann-ing, Donald Pleasence. Lifestyles of the rich and decadent in ancient Pompeii. 69m. (R) \$79.95. Vestron.

**Women in Fury.** 1984. Suzanne Carvalho, Gloria Cristal. Escape from Brazilian prison. 94m. \$69.95. Lightning.

**Women's Prison Massacre.** 1985. Laura Gemser, Loraine De Selle. Male convicts held in women's facility take inmates hostage. 89m. \$69.95. Vestron.

**The Zero Boys.** 1986. Daniel Hirsch, Lekki Maroney. Killer stalks mountain hikers. 89m. (R) \$79.95. Lightning.

## PROGRAMMING LEGEND

### DATE

Varies according to type of program. **Films:** original theatrical release. **Made-for-broadcast:** first telecast. **Made-for-video:** first release in any format. **Compilations:** production of collected work.

### FORMAT

All programs are available in Beta and VHS unless noted. All programs on disc are also available on tape unless noted. The following abbreviations apply:

**B:** Beta videocassette  
**V:** VHS videocassette  
**8:** 8mm videocassette  
**LV:** LaserVision videodisc in either in CLV or CAV playing format.  
**CED:** CED videodisc

### AUDIO FEATURES

All available audio information is provided. Dolby noise reduction, which is used on virtually all VHS tapes, is not noted. The following abbreviations apply:

**St:** stereo  
**Hi:** Hi-Fi  
**ss:** Dolby surround stereo  
**cc:** closed-captioned  
**CX:** CX encoded

### IMAGE QUALITY

For theatrical releases, this rating refers to the transfer quality and overall visual appearance. For non-theatrical programs, it refers to overall visual quality.

**excel.:** exceptionally attractive and/or faithful to the original  
**good:** adequate but unremarkable  
**fair:** passable, but below average.  
**poor:** seriously flawed

### ETCETERA

Official MPAA ratings (G, PG, PG-13, R, X) are provided when available. All programs are in color unless noted. List prices are not given for CED discs.

**anim.:** animated  
**B&W:** black & white  
**cas.:** videocassette  
**comp.:** compilation  
**czd.:** colorized  
**dir.:** directed by  
**m.:** minutes  
**n.a.:** not available  
**nar.:** narrated by  
**pr.:** produced by  
**RE:** reissue  
**sub.:** subtitled  
**wr.:** written by

Editors' choices in the Directory are highlighted with red titles.



## CHILDREN'S

**The Adventures of Jeremy.** 1987. Anim. puppets. Bear's misadventures. Two stories: *A Morning in Pretty Wood* and *A Flying Bear*. 30m. Hi \$14.95. Sony.

**The Adventures of Tintin.** 1962. Anim. Adapted from Herge's cartoon books. Two cas.: *The Shooting Star*, *Black Island*. 45m. ea. Hi \$19.95 ea. Sony.

**Alakazam the Great.** 1961. Anim. Voices of Jonathan Winters, Frankie Avalon. Feature from Japan: exploits of regal chimp. 84m. Hi \$29.95. HBO/Cannon.

**Around the World with Willy Fog—The Temple of Doom.** 1987. Cartoon version of *Around the World in 80 Days*. 30m. \$14.95. Sony.

**Babysongs.** 1987. Live action/anim. Tunes for tots, including "Piggy Toes," "Sittin' in a High Chair." 30m. \$14.95. Hi-Tops.

**The Best of Gumby.** 1987 comp. Anim. With intro by creator Art Clokey. 45m. \$19.95. Family.

**The Boy Who Could Fly.** 1986. Colleen Dewhurst, Fred Gwynne, Louise Fletcher. Eight year old retreats into fantasy world after father's death. 120m. (PG) Hi ss \$79.95. Karl.

**Care Bears.** 1987. Anim. Tie-in with toy line. 3 cas., 2 stories each: *Camp/Soap Box Derby*, *Split Decision/The Birthday*, *The Lucky Charm/Braces*. 30m. ea. \$14.95. Karl.

**Flower Stories.** 1981. Anim. James the Cat leads two children into an enchanted garden. 84m. \$14.95. Family.

**The Galaxy Rangers.** 1987. Anim. 4 cas. featuring interstellar crimefighters: *Phoenix and Other Tales*, *Chained and Other Stories* (70m. ea. \$14.95 ea.); *Birds of a Feather*, *Mindnet* (25m. ea. \$14.95 ea.). Hi St. Magic.

**Goldy II: The Saga of the Golden Bear.** 1986. Jessica Black, Jeff Richards. Orphan girl rescues bear from cruel circus owner. 92m. \$69.95. Vestron.

**Home Alone: A Kid's Guide to Playing It Safe When You're On Your Own.** 1987. Host Malcolm-Jamal Warner. Instruction on how to handle emergencies and more. 30m. \$12.95. Hi-Tops.

**Inhumanoids Vol. 3: High-Tech Attack.** 1986. Anim. Defenders spot radioactive cloud heading toward Earth. 45m. \$12.95. Hi-Tops.

**The Land of Pleasant Dreams.** 1987. Anim. Bedtime stories featuring merchandised characters. Two sep. cas.: *Is It Soup Yet?*, *Bearly There At All*. 30m. ea. \$12.95 ea. Hi-Tops.

**The Little Schoolhouse Vols. 1-3.** 1987. Preview of typical school day, for children ages 2 to 5. Titles: *All About the Alphabet*, *All About Numbers*, *All About Shapes*. Activity book included. 30m. ea. \$12.95 ea. Hi-Tops.

**The Littlest Outlaw.** 1954. Pedro Armendariz, Joseph Calleia. Boy steals disobedient horse from military to save it from slaughter. 73m. \$69.95. Disney.

**More Roobarb.** 1974. Anim. Cuddly mutt's adventures. 67m. \$14.95. Family.

**My Favorite Fairy Tales Vols. 6, 7.** 1986. Anim. *The Wizard of Oz*, *The Sleeping Beauty*. 30m. ea. \$9.95 ea. Hi-Tops.

**The New Three Stooges.** 1969. Live action/anim. Larry, Curly,

## LABELS FOR LESS

Special promotions and other pricing news

• The third MGM/UA "Movies Great Movies" promotion cuts prices on *The Dirty Dozen*, *A Night at the Opera*, *A Day at the Races*, *Invasion of the Body Snatchers*, *The Goodbye Girl*, *Village of the Damned*, *Year of the Dragon*, *Westworld*, *Soylent Green*, *Logan's Run*, and 14 other titles to \$24.95 each. (Sale ends May 31.)

• Kartes releases seven new "Film Classics" at \$19.95: *Morocco*, *The Moon's Our Home*, *The Virginian*, *You Can't Cheat an Honest Man*, *Seven Sinners*, *The Appaloosa*, and *The Hired Hand*.

• MCA directs a second "Movie Mogul" extravaganza—15 films at \$24.95 each, including *Scarface*, *The Deer Hunter*, *High Plains Drifter*, *Fast Times at Ridgemont High*, *Best Little Whorehouse in Texas*, *Dune*, *Conan the Barbarian*, *Streets of Fire*, *Shenandoah*, *The Last Starfighter*, *Repo Man*, *Conan the Destroyer*, and *To Kill a Mockingbird*.

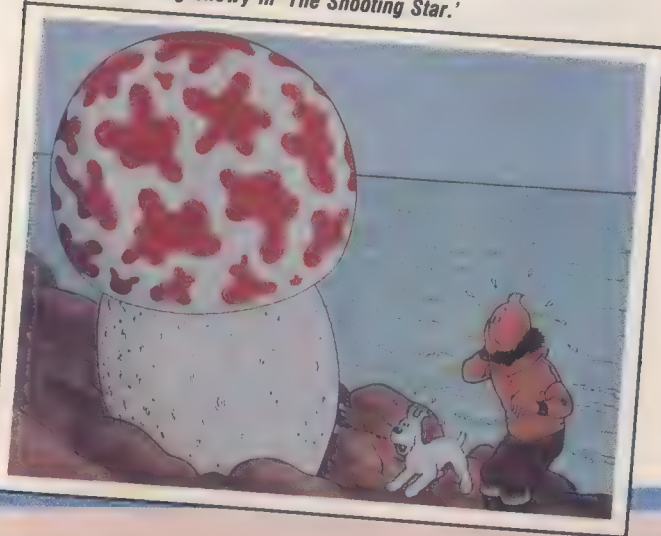
• Paramount declares open season on video prices, firing *Top Gun* into stores at \$26.95. Also on tap are 25 mixed new and old titles, dubbed "The Best of the Best," at \$19.95 each. Look for *Uncommon Valor*, *The Man Who Shot Liberty Valance*, *Dragonslayer*, *Time Bandits*, *Star Trek I-III*, *An Officer and a Gentleman*, *Catch-22*, *Terms of Endearment*, *Ordinary People*, *Wings*, *Raiders of the Lost Ark*, *Beverly Hills Cop*, *48 Hours*, *Shane*, *True Grit*, *The Shootist*, *Trading Places*, *Airplane!*, and *To Catch a Thief*.

• Warner Home Video has repriced several titles to \$24.98: new releases *The Sundowners* and *Calamity Jane* (see Directory entries), plus *Strangers on a Train*, *Pale Rider*, *East of Eden*, *Mean Streets*, *Time After Time*, *Superman II*, *Magnum Force*, *Bullitt*, *Them!*, and *Altered States*.

• Embassy's "International Film Festival" reduces prices on top foreign flicks. Three-hour epics *Fanny & Alexander* and *Seven Samurai* drop to \$39.95 each; \$29.95 now buys you *Pardon Mon Affaire*, *Playtime*, *Mr. Hulot's Holiday*, *Clean Slate*, *Contempt*, *The Return of Martin Guerre*, *Spetters*, *Miss Julie*, or any of 13 others.

• RCA/Columbia gives you a second chance to "Wrap Up Hollywood" at \$29.95 per movie through June 24. *Stop Making Sense*, *Body Double*, *The Big Chill*, *Against All Odds*, *Kramer vs. Kramer*, *St. Elmo's Fire*, *Tommy*, *The Way We Were*, *Bridge on the River Kwai*, *Mr. Smith Goes to Washington*, and *Monty Python and the Holy Grail* top the list. —Steve Daly

Tintin and his dog Snowy in 'The Shooting Star.'



and Moe introduce tales featuring cartoon counterparts. Two tapes: *Cops 'n' Robbers*, *The Weird, Wacky West*. 60m ea. Hi \$14.95 ea. Embassy.

**The Raccoons in Cry Wolf!** 1986. Anim. Raccoons' forest home disrupted by developers. 40m. Hi St \$19.95. Embassy.

**Rainbow Brite's San Diego Zoo Adventure.** 1986. Live-action; Rainbow protects animals from Murky Dismal. 45m. \$29.95. Vestron.

**Rambo: Exercise in Terror.** 1987. Anim. version of Stallone character. 100m. \$39.95. Family.

**The Real Ghostbusters: The Bird of Kildarby and Other Stories.** 1987. Cartoon version of hit comedy. 65m. \$29.95. Magic.

**Return to Treasure Island Vols. 4, 5.** 1985. Brian Blessed, Christopher Guard. Serialized sequel to Stevenson tale; 2 episodes per cas. Approx. 110m. ea. Hi \$49.95 ea. Disney.

**Sir Prancelot.** 1986. Anim. Medieval inventor and Lady Hysteria. 84m. \$14.95. Family.

**Tales of Beatrix Potter.** 1986. Adaptation of famed picture books performed by members of En-



gland's Royal Ballet. 86m. Hi \$29.95. HBO/Cannon.

**Waldo Kitty in "That's My Hero!"**. 1975. Anim. Mild-mannered feline imagines he's bold adventurer. 72m. Hi \$19.95. Embassy.

**The World of Teddy Ruxpin Vols. 4-6**. 1987. Anim. Fables with upbeat morals, featuring cartoon version of toy bear: *Take a Good Look, Grubby's Romance, Teddy Outsmarts Mavo*. Vols. 4, 5 30m. ea. \$12.95 ea.; Vol. 6 75m. \$24.95. Hi-Tops.

## COMEDY

**Bon Voyage**. 1962. Fred MacMurray, Jane Wyman, Tommy Kirk. Family finds trip to France a fiasco. 131m. \$69.95. Disney.

**The Cartier Affair**. 1984. Joan Collins, David Hasselhoff, Telly Savalas. Collins as TV actress in love with con man sent to steal her jewels. 100m. \$39.95. Karl.

**Comic Cabby**. 1987. Bill McLaughlin, Al Lewis. Made-for-video: youth becomes driver to overcome shyness. 59m. \$59.95. Vestron.

**Dr. Otto and the Riddle of the Gloom Beam**. 1987. Made-for-video feature with Jim Varney, star of TV's "Ernest" commercials. 92m. (PG) \$59.95. KnowWhatI Mean? Home Video, 1219 McGavock St., Nashville, Tenn. 37203; 615-254-0119.

**George Carlin: Playin' with Your Head**. 1987. Stand-up show taped at Beverly Hills Theater, Los Angeles. Includes "Sports," "Ear-

rings," "Battered Plants." 57m. Hi \$59.95. Vestron.

**Legal Eagles**. 1986. Robert Redford, Debra Winger, Daryl Hannah; pr./dir. Ivan Reitman. Romantic comedy with Redford and Winger as lawyers on opposing sides of murder case. 114m. (PG) Hi ss cc \$89.95. MCA.

**Madigan's Millions**. 1967. Dustin Hoffman, Elsa Martinelli, Cesar Romero. Hoffman as bumbling Treasury agent assigned to recover gangster's stash. 89m. (G) \$64.95. World.

**Men...** 1985. Heiner Lauterbach, Uwe Oschenknecht; wr./dir. Doris Dorrie. Husband moves in with man wife left him for. 96m. \$79.95. Vista.

**The Moon's Our Home**. 1936. B&W. Henry Fonda, Margaret Sullavan, Margaret Hamilton. Actress and novelist quarrel after hasty wedding. 76m. \$19.95. Kartes.

**The Movie Maker**. 1986. Zsa Zsa Gabor, Orson Bean. Frantic efforts to finance production. 87m. \$79.95. Lightning.

**Nasty Habits**. 1977. Glenda Jackson, Geraldine Page, Eli Wallach. Burlesque of Watergate events set in convent. 92m. (PG) \$69.95. Media.

**One Crazy Summer**. 1986. John Cusack, Demi Moore. Teenagers' summer on Nantucket Island. 94m. (PG) Hi cc \$79.95. Warner.

**Poison Ivy**. 1985. Michael J. Fox, Nancy McKeon, Robert Klein. Made-for-TV; Fox as summer camp counselor. 97m. Hi \$69.95. RCA/Columbia.

**Recruits**. 1986. Alan Deveau, Annie McAuley, "Thor." Overworked police department takes

on civilian help. 81m. (R) \$79.95. Vestron.

**A Room with a View**. 1985. Maggie Smith, Helena Bonham Carter, Denholm Elliott; dir. James Ivory. Adaptation of Forster novel: trip to Florence awakens passions in proper British girl. 117m. (PG) Hi ss cc \$79.98. CBS/Fox.

**Sex Appeal**. 1986. Louie Bonanno, Tally Brittany. Young man desperately in need of female companionship. 85m. (R) \$79.95. Vestron.

**She's Gotta Have It**. 1986. B&W. Tracy Camila Johns, Spike Lee; wr./dir. pr. Lee. Brooklyn woman with three lovers, each determined to make her drop the other two. 84m. (R) Hi St (re-channeled mono) cc \$79.98. Key.

**Son of Paleface**. 1952. Bob Hope, Jane Russell, Roy Rogers; co-wr./dir. Frank Tashlin. Sequel; Hope as Harvard grad heading west to claim gold inheritance. 95m. Hi \$69.95. RCA/Columbia.

**Soul Man**. 1986. C. Thomas Howell, Rae Dawn Chong, James Earl Jones. White student poses as black to win law school scholarship. 101m. (PG-13) B Hi ss cc V cc \$79.95. New World.

**Too Shy to Try**. 1982. Pierre Richard, Aldo Maccione. Wimp takes psych course to become bold with women. 89m. (PG) Hi sub. (also dubbed version) \$29.95. Embassy.

**Tough Guys**. 1986. Burt Lancaster, Kirk Douglas, Charles Durning. Two train robbers released from 30-year jail term resume life of crime. 103m. (PG) Hi ss \$79.95. Touchstone.

**Under the Doctor**. 1976. Barry Evans, Liz Frasier. British sex farce: psychiatrist imagines he is object of female patients' fantasies. 84m. (R) \$59.95. Academy.

**Variety**. 1985. Sandy McLeod, Will Patton. Ticket-taker at porno theater becomes involved with mafia leader. 101m. \$69.95. Media.

**When Comedy Was King**. 1959 comp. B&W. Charlie Chaplin, Buster Keaton, Laurel & Hardy, Fatty Arbuckle. Clips from silent classics. 84m. \$39.95. Vid-America.

**Wild in the Streets**. 1968. Christopher Jones, Shelley Winters, Richard Pryor. Teen rock star elected President. 97m. Hi \$79.95. HBO/Cannon.

**You Can't Cheat an Honest Man**. 1939. W.C. Fields, Edgar Bergen. Fields as circus impresario Larson E. Whipsnade. 76m. \$19.95. Kartes.

## DRAMA

**Amateur Night**. 1985. Geoffrey Deuel, Dennis Cole. Contestants in nightclub talent competition. 91m. \$69.95. Vestron.

**Apology**. 1986. Lesley Ann Warren, Peter Weller, John Glover. Artist solicits telephone apologies, gets one from serial killer. 98m. Hi \$79.95. HBO/Cannon.

**Blue Velvet**. 1986. Kyle MacLachlan, Isabella Rossellini, Dennis Hopper, Laura Dern; dir. David Lynch. Teenager's discovery of severed ear in field leads him on strange sexual odyssey. 120m. (R) Hi ss \$79.95. Karl.

**The Bridge to Nowhere**. 1986. Bruno Lawrence, Alison Routledge. Teens on camping weekend wander into domain of gun-toting recluse. 82m. \$79.95. Charter.

**Dancing in the Dark**. 1986. Martha Henry, Neil Munroe. Wife finds husband has mistress. 93m. (PG-13) B Hi V \$69.95. New World.

**Death Drug**. 1978. Philip Michael Thomas, Vernee Watson. Aspiring musician's slide into substance abuse. 73m. \$69.95. Academy.

**An Early Frost**. 1985. Aidan Quinn, Gena Rowlands, Ben Gazzara. Young lawyer tells family he's both gay and dying of AIDS. Produced for NBC-TV. 97m. Hi \$69.95. RCA/Columbia.

**The Fourth Wise Man**. 1985. Martin Sheen, Eileen Brennan, Alan Arkin, Ralph Bellamy. Physician in ancient Persia sets out to find baby Jesus. 72m. \$69.95. Lightning.

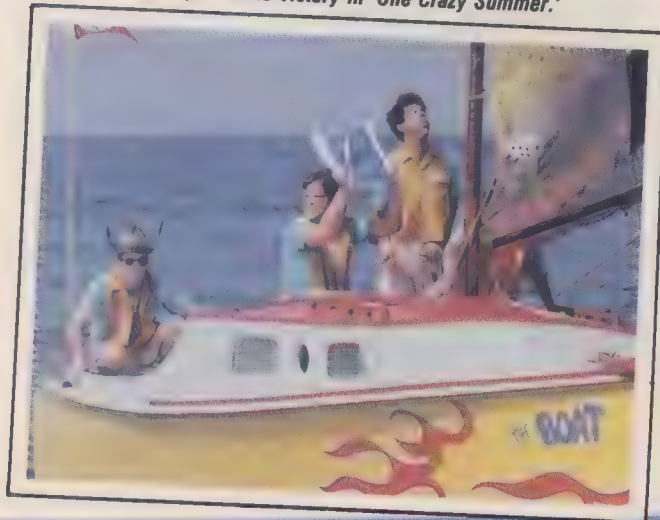
**From Here to Eternity**. 1954. B&W. Burt Lancaster, Montgomery Clift, Donna Reed; dir. Fred Zinnemann. Life at Hawaii army barracks on eve of Pearl Harbor attack. 118m. Hi \$29.95. RCA/Columbia.

**Getting Even**. 1986. Edward Albert, Audrey Landers. Extortionist demands \$50 million, threatening Texas with lethal nerve gas. 90m. (R) \$79.95. Vestron.

**The Hired Hand**. 1971. Peter Fonda, Warren Oates, Verna Bloom; dir. Fonda. Cowboy returns to wife and daughter he had abandoned. 93m. \$19.95. Kartes.

**In Name Only**. 1939. B&W. Cary Grant, Carole Lombard. Grant plays married man in love with widow Lombard. 94m. \$19.95. RE RKO.

John Cusack (left) races to victory in 'One Crazy Summer.'





**Interval.** 1973. Merle Oberon, Robert Wolders; pr. Oberon, dir. Daniel Mann. Woman travels to Mexico to forget painful romance, falls in love with younger man. 84m. (PG) Hi \$59.95. Charter.

**J.C.** 1971. William F. McGaha, Slim Pickens; dir. McGaha. Leader of motorcycle gang decides he's a new Christ, uses violent conversion tactics. 97m. (R) Hi \$59.95. Charter.

**Jacko and Lise.** 1982. Laurent Malet, Annie Girardot. Love turns youth into responsible worker. 92m. (R) Hi sub. (also dubbed version) \$29.95. Embassy.

**Kanal.** 1956. B&W. Dir. Andrzej Wajda. Polish soldiers in Nazi-occupied Warsaw attempt escape through sewer system. 96m. Hi sub. (also dubbed version) \$29.95. Embassy.

**The Lady's Maid's Bell.** 1983. Joanna David, Norma West. British TV program adapted from Edith Wharton story: spirit of deceased domestic lingers on. 60m. \$59.95. Prism.

**Las Vegas Strip Wars.** 1984. Rock Hudson, James Earl Jones. Casino's ex-owner wants new manager dead. 96m. \$69.95. Lightning.

**Last Year at Marienbad.** 1962. B&W. Delphine Seyrig; wr. Alain Robbe-Grillet, dir. Alain Resnais. Temporally ambiguous French film of man starting affair with woman he's sure he met before. 93m. sub. \$24.95. Cable.

**Lola Montes.** 1955. Martine Carol, Peter Ustinov, Oskar Werner; co-wr./dir. Max Ophuls. Circus star attracts audiences eager to hear of her affairs with Liszt and Bavarian King. 110m. Hi sub. \$29.95. Embassy.

**Lost Horizon.** 1937. Ronald Coleman, Jane Wyatt, Edward Everett Horton; dir. Frank Capra. Brilliant melodrama of Western politician brought to utopian community in Tibet. 132m. (restored from 108m.) Hi \$29.95. RCA/Columbia.

**Love Songs.** 1986. Catherine Deneuve, Christopher Lambert. Romance between beautiful agent and singer she handles. 108m. \$79.95. Vestron.

**Miracle of the White Stallions.** 1963. Robert Taylor, Eddie Albert, James Franciscus; dir. Arthur Hiller. Attempt to smuggle stallions out of Vienna during Nazi invasion. 92m. \$69.95. Disney.

**Morocco.** 1930. B&W. Marlene Dietrich, Gary Cooper; dir. Josef von Sternberg. Dietrich's first American film casts her as cabaret

singer in love with legionnaire Cooper. 92m. \$19.95. Kartes.

**Murder Elite.** 1986. Ali MacGraw, Billie Whitelaw. Killer stakes out English countryside. 98m. \$69.95. Vestron.

**The Name of the Rose.** 1986. Sean Connery, F. Murray Abraham, William Hickey. Adaptation of

Umberto Eco novel: unexplained murders in 14th-century monastery. 128m. (R) Hi ss cc \$79.95. Embassy.

**No Comebacks.** 1984. Dan O'Herlihy, Cyril Cusack, Milo O'Shea. Pair of suspense stories. *A Careful Man:* dying millionaire. *Privilege:* timid man's revenge on gossip col-

umnist who libeled him. 60m. \$59.95. Prism.

**The Photographer.** 1975. Michael Callan. Shutterbug begins murdering his models. 94m. (PG) Hi \$59.95. Charter.

**Priest of Love.** 1981. Ian McKellan, Ava Gardner, John Gielgud. Writer D.H. Lawrence's last

## NEW VIDEODISC RELEASES

**Argerich/Freire.** 1982. Piano concert with Martha Argerich, Nelson Freire. CAV format. 60m. St CX \$29.95. Pioneer.

**Black Orpheus.** 1959. Breno Mello, Marpessa Dawn; dir. Marcel Camus. Drama. CAV format. 98m. (2 discs) sub. CX \$69.95. Criterion.

**Deadly Friend.** 1986. Dir. Wes Craven. Horror. 91m. (R) CX \$34.98. Warner.

\$39.95; CAV version (2 discs) CX \$79.95. Criterion.

**High Noon.** 1952. B&W. Gary Cooper, Grace Kelly. Drama. CAV format; includes original trailer, production stills, storyboards, more. 83m. (2 discs) \$74.95. Criterion.

**History Mix: Godley and Creme.** 1986 comp. Videos featuring Eric Clapton, Sting, others. 18m. (8" disc) St CX \$14.95. Vestron.



Jon Lovitz (right) serves Charles Grodin in 'The Last Resort.'

**Lady Jane.** 1985. Helena Bonham Carter, Cary Elwes. Drama. 140m. (2 discs) (PG-13) ss CX cc \$39.95. Paramount.

**Last Resort.** 1986. Charles Grodin, Robin Pearson Rose. Comedy. 84m. (R) \$34.95. Vestron.

**Lola Montes.** 1955. Co-wr./dir. Max Ophuls. Drama. CAV format; image banded to retain wide-screen frame. 140m. (2 discs) sub. CX \$69.95. Criterion.

**Man of La Mancha.** 1972. Peter O'Toole, Sophia Loren. Musical. 129m. (2 discs) (PG) \$44.98. CBS/Fox.

**Motorhead: Another Perfect Day.** 1986 comp. Music videos. 23m. (8" disc) St CX \$12.95. Pioneer.

**Never Too Young to Die.** 1986. Gene Simmons, John Stamos. Action. 97m. (R) St cc \$34.95. Embassy.

**One Crazy Summer.** 1986. John Cusack, Demi Moore. Comedy. 94m. (PG) CX \$34.98. Warner.

**Out of Bounds.** 1986. Anthony Michael Hall, Jenny Wright. Action. 93m. (R) ss cc \$29.95. RCA/Columbia.

**Peter Tosh Live.** 1983. Performance from African tour. 55m. St CX \$24.95. Pioneer.

**The Quintessential Peggy Leo.** 1984. Atlantic City concert. Disc only. 57m. St CX \$29.95. Pioneer.

**Robin Williams.** 1986. Comedy. 60m. St CX \$34.95. Vestron.

**Thompson Twins: Into the Gap Live.** 1984. Concert. 80m. St CX \$29.95. Pioneer.

**Top Gun.** 1986. Tom Cruise, Kelly McGillis. Action. 110m. (PG) ss CX \$29.95. Paramount.

**Visions of Diana Ross.** 1985 comp. Music videos. 31m. 8" disc. St CX \$16.95. Pioneer.

**What Comes Around.** 1986. Jerry Reed, Bo Hopkins. Action. 92m. \$34.95. Charter.

**Der Rosenkavalier.** 1985. Dir. John Schlesinger. Solti opera performed at Covent Garden by Aage Haugland, Kiri Te Kanawa. Disc only. 196m. (2 discs) St CX \$49.95. Pioneer.

**A Fine Mess.** 1986. Ted Danson, Howie Mandel. Comedy. 100m. (PG) ss CX cc \$29.95. RCA/Columbia.

**Hardbodies 2.** 1986. Brad Zutaut, Brenda Bakke. Comedy. 89m. (R) \$29.95. RCA/Columbia.

**Help!** 1965. The Beatles; dir. Richard Lester. Musical. CLV or CAV format; latter includes trailer, outtakes, extensive photo file of cut scenes, more. CLV version CX

**The Horse's Mouth/Tunes of Glory.** 1958/1960. Alec Guinness; dir. Ronald Neame. Pair of vintage Guinness films, plus excerpts from documentary on his career. 93m./106m. (2 discs) CX \$69.95. Criterion.

**Invasion of the Body Snatchers.** 1956. B&W. Kevin McCarthy, Dana Wynter; dir. Don Siegel. Sci-fi. CAV format; includes interview with Siegel, original trailer, production stills, commentary on second audio track. Image banded to retain wide-screen frame. 80m. (2 discs) \$74.95. Criterion.

**Jane Fonda's New Workout.** 1985. Fitness. 90m. St CX \$34.95. Pioneer.



years. 125m. (R) Hi \$79.95. HBO/Cannon.

**Rebel.** 1986. Matt Dillon, Debbie Byrne. American marine in WWII Australia falls in love with married nightclub singer. 93m. (R) Hi cc \$79.95. Vestron.

**Red the Half-Breed.** 1970. Daniel Pilon. Genevieve Deloir. Outcast son of white father, Indian mother. 103m. B Hi V \$59.95. New World.

**Rocket to the Moon.** 1986. John Malkovich, Eli Wallach. Adaptation of Clifford Odets play about middle-aged man involved with secretary. 110m. \$59.95. Academy.

**Seven Sinners.** 1940. Marlene Dietrich, John Wayne, Broderick Crawford. South Seas cafe singer involved with Navy commander. 83m. \$19.95. Kartes.

**Shadow Play.** 1986. Dee Wallace Stone, Cloris Leachman. Playwright sees her dead lover beckoning from mirrors. 98m. (R) B Hi V \$69.95. New World.

**Sid & Nancy.** 1986. Gary Oldman, Chloe Webb; dir. Alex Cox. Gritty romance of Sex Pistols' Sid Vicious and Nancy Spungen. 111m. (R) Hi ss cc \$79.95. Embassy.

**The Silence.** 1963. B&W. Ingrid Thulin. Gunnar Lindblom; wr./dir. Ingmar Bergman. Lyrical story of woman staying at hotel in strange country with her son and sister. 95m. Hi sub. (also dubbed version) \$29.95. Embassy.

**Stand by Me.** 1986. Wil Wheaton, River Phoenix, Richard Dreyfus; dir. Rob Reiner. Four boys in Oregon town search for body of missing teenager. 87m. (R) Hi cc \$89.95. RCA/Columbia.

**Steaming.** 1986. Vanessa Redgrave, Sarah Miles; dir. Joseph Losey. Adaptation of Nell Dunn play about women who meet weekly at London bathhouse. 102m. (R) B Hi cc V cc \$69.95. New World.

**The Sundowners.** 1960. Deborah Kerr, Robert Mitchum, Peter Ustinov. Australian sheepherder moves family from farm to farm. 133m. Hi \$24.98. Warner.

**Terror by Night.** 1946, czd. 1987. Basil Rathbone, Nigel Bruce. Holmes and Watson track down killer aboard train. 63m. \$29.95. B&W version \$14.95. Roach.

**This Lightning Always Strikes Twice.** Yr. n.a. Claire Bloom, Trevor Howard. Murder mystery produced for British TV. 60m. \$59.95. Prism.

**Three Brothers.** 1980. Phillippe Noiret; dir. Francesco Rosi. Brothers return to village for mother's funeral. 113m. (PG) Hi sub. \$29.95. Embassy.

**A Time to Live.** 1985. Liza Minnelli, Jeffrey DeMunn, Swoosie Kurtz. Mother learns her son has muscular dystrophy. 97m. \$79.95. Vista.

**To Love Again.** 1980. Lynn Redgrave, Brian Dennehy. Handyman's wife threatens to leave unless he ends affair with professor. 96m. Hi \$59.95. Charter.

**The Toast of New York.** 1937. B&W. Edward Arnold, Cary Grant, Frances Farmer. Bio of 19th-century businessman Jim Fiske. 109m. \$19.95. RKO.

**Vagabond.** 1986. Sandrine Bonnaire; dir. Agnes Varda. Stunning feature about young Frenchwoman whose wanderings end in tragedy. 105m. Hi sub. \$79.95. Pacific.

## HORROR

**Berserk!** 1967. Joan Crawford, Judy Geeson. Crawford accused of gruesome murders at circus. 95m. \$69.95. RCA/Columbia.

**Dario Argento's World of Horror.** 1985. Profile of the producer/director; includes clips from *Suspiria*, *Demons*, *Creepers*, more. 76m. \$59.95. Vidmark.

**Deadly Friend.** 1986. Matthew Laborteaux, Kristy Swanson; dir. Wes Craven. Teen scientist resurrects girl killed in accident, but brain damage is apparent. 91m. (R) Hi cc \$79.95. Warner.

**Diary of the Dead.** 1978. Hector Elizondo, Geraldine Fitzgerald. Murderer haunted by victim's spirit. 93m. (PG) \$79.95. Vista.

**The Fly.** 1986. Jeff Goldblum, Geena Davis; dir. David Cronenberg. Botched genetic experiment changes scientist into giant insect. 96m. (R) Hi ss \$89.98. CBS/Fox.

**The Fury of the Wolfman.** 1974. Paul Naschy, Perla Cristal. Full moon turns professor into beast, delighting his cruel ex-girlfriend. 85m. Hi \$59.95. Charter.

**Honeymoon Horror.** 1982. Bob Wagner, Cheryl Black. Axe murderer roams newlywed vacation isle. 90m. Hi \$69.95. Sony.

**Link.** 1986. Elisabeth Shue. Zoology student becomes prisoner of apes she's experimenting on. 103m. Hi St \$79.95. HBO/Cannon.

**Midnight.** 1982. Lawrence Tierney, Melanie Verlin. Woman hitchhiker crosses paths with Satanist cult. 88m. \$79.95. Vidmark.

**Simon, King of the Witches.** 1971. Andrew Prine, Brenda Scott. Magician believes he is divine being. 89m. \$59.95. Unicorn.

**Terror in Toyland** (originally *Christ-mas Evil*). Yr. n.a. Brandon Maggit, Jeffrey Dinunn. Axe murderer masquerades as Saint Nick. 92m. (R) \$39.95. Academy.

**Werewolves on Wheels.** Yr. n.a. Stephen Oliver, D.J. Anderson. Cyclists take on rival gang under a full moon. 86m. \$59.95. Unicorn.

## How-to

**AFAA Workout Series.** 1987. Aerobic routines: *The Best Fat Burners*, *The Tush and Tummy Toner*, *The No Stress Workout*. 28m. ea. V only Hi St \$11.95 ea. Prism.

**American Health Video Magazine Vol. 2: Fitness—Getting It All Back.** 1987. Exercise program aimed at men who've let themselves go. 75m. \$39.95. Karl.

**Basic Massage.** 1986. Instruction by Don Wright. 60m. \$19.95. Academy.

**Behind the Wheel with Jackie Stewart.** 1987. Car racing instruction: braking skills, cornering, maintenance. 60m. \$59.95. Karl.

**Bill Johnson's Pre-Ski Workout.** 1987. Exercises to reduce fatigue, improve control. Approx. 55m. \$29.95. Morris.

**Bob Rosburg Golf Tips.** 1986. Pointers on chipping, putting, escaping sand traps, more. 60m. \$19.95. Academy.

**Bunnetics: The Buttocks Workout.** 1986. Cal del Pozo leads workout. 30m. \$19.95. Parade Video, 88 St. Francis St., Newark, N.J. 07105; 201-344-4214.

**California Wines.** 1987. Winemakers Robert Mondavi, Louis Martini, others offer counsel on selection, aging, more. Two cas.: *Red Wine Varietals*, *White Wine Varietals*. 60m. ea. \$14.95 ea. Kartes.

**Jane Powell's Fight Back with Fitness.** 1987. Powell leads exercises designed to lessen effects of arthritis. 50m. \$24.95. Karl.

**Judy Rankin Golf Tips.** 1986. How to play your best short game. 60m. \$19.95. Academy.

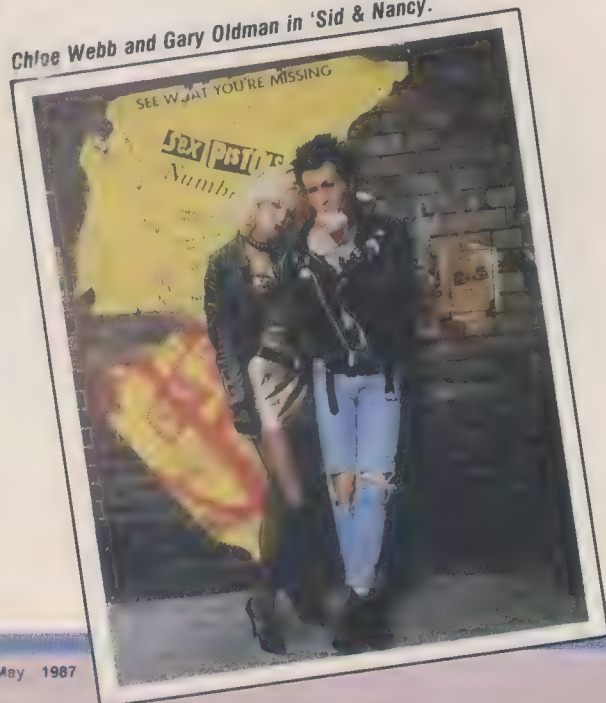
**Ken O'Brien's Quarterback Clinic.** 1987. New York Jets QB demonstrates passing, hand-offs, more. 30m. Price n.a. Congress.

**Let's Draw with Capt. Bob.** 1986. Beginners technique demonstrated in animal drawings. 51m. \$19.95. Academy.

**Non-Impact Aerobics.** 1987. Carlos and Debbie Ross. Minimum strain workout: yoga, dance. 60m. \$29.95. Vestron.

**San Francisco Firemen's Video Cookbook.** 1986. Six fire department chefs illustrate meal preparation, from single servings to large groups. 60m. \$19.95. Academy.

Chloe Webb and Gary Oldman in 'Sid & Nancy.'





**Simply Sushi.** 1987. Guide to preparation, including proper utensils, sauces, eating etiquette. 50m. \$19.95. KarL.

**Spectacular Roses.** 1987. Ed Hume on raising variety of breeds. 55m. \$19.95. Morris.

**A Toast to Hosting.** 1987. Mixing drinks and preparing party dishes. 50m. \$19.95. Gems.

**Tune-Up America Car Care Video Series.** 1987. Rick Mears. 7 titles, including *Replacing Shocks, Body & Fender Repair, Tune-Up and Maintenance*. Approx. 30m. ea. \$19.95 ea. (except *Tune-Up*, \$29.95). Morris.

**...Until Help Arrives.** 1986. First aid for heart attack, broken bone, poisoning, etc. 60m. \$19.95. Academy.

**A Week with Raquel: 7-Day Wake Up and Shape Up Program.** 1987. Raquel Welch. Morning workouts for tight schedules. 120m. Hi St \$29.95. HBO/Cannon.

**Yardening Vols. 7-12.** 1987. Jeff Ball hosts final installments in series on home gardening: *How to Design a Flower Garden, How to Grow Roses, How to Grow Cool-Weather Vegetables, How to Grow Plants in Sunspaces, How to Grow Plants in a Greenhouse, How to Care for Your Lawn*. 60m. ea. \$17.95 ea. Kartes.



**Calamity Jane.** 1953. Doris Day, Howard Keel. Musical bio of Western sharpshooter. 101m. Hi \$24.98. Warner.

**Clambake.** 1967. Elvis Presley, Shelley Fabares. Rewrite of *Prince and the Pauper* has wealthy Elvis trading places with water skier. 100m. Hi \$69.95. MGM/UA.

**Elvis: That's the Way It Is.** 1970. Concert tour. 109m. (G) Hi \$69.95. MGM/UA.

**Freddie Jackson: You Are My Lady.** 1987 comp. Videos "Rock Me Tonight," "You Are My Lady," "He'll Never Love You," "Tasty Love." 20m. Hi St \$16.95. Sony.

**Joe Cocker: Shelter Me.** 1987 comp. Videos "You Can Leave Your Hat On," "Civilized Man," "Don't You Love Me Any More," "Shelter Me." 20m. Hi St \$16.95. Sony.

**Jolson Sings Again.** 1949. Larry Parks, Barbara Hale, William De-

marest. Sequel to *Jolson Story*, focusing on singer's later career. 96m. Hi \$29.95. RCA/Columbia.

**Kid Galahad.** 1962. Elvis Presley, Lola Albright, Charles Bronson. Elvis as rising boxer in remake of 1937 film. 95m. Hi \$69.95. MGM/UA.

**The Kitchen Presents Two Moon July.** 1986. Avant garde music and dance; works by Philip Glass, David Byrne, Brian Eno, more. 60m. \$39.95. Pacific.

**Media.** 1987 comp. Short subjects directed by Academy Award winner Zbigniew Rybczynski. Includes *Media, Zupa, Soweto*, more. 60m. \$39.95. Pacific.

**Napoli.** 1986. Royal Danish Ballet performs work choreographed by August Bournonville. 100m. Hi St \$39.95. Home Vision.

**Natasha.** 1985. Profile of ballerina Natalia Makarova. Performance excerpts from *On Your Toes, Romeo and Juliet, Carmen*, more. 70m. Hi St \$39.95. Kultur.

**The Romantic Era.** 1980. Conversation and performance with ballerinas Alicia Alonso, Ghislaine Thesmar, Eva Evdokimova. 89m. Hi St \$39.95. Kultur.

**Sherrill Milnes at Juilliard: An Opera Master Class.** 1986. Renowned baritone Milnes critiques a dozen advanced students, who in turn evaluate him. 75m. Hi St \$39.95. Home Vision.

**Shockwave.** 1987 comp. Heavy metal bands in concert; Black Lace, Venom, Crossfire, Lion's Pride, others. 58m. Hi St \$29.95. MusicVideo.

**Spandau Ballet: Live Over Britain.** 1987. London concert includes "True," "Communication." 51m. Hi St \$29.95. MusicVideo.

**Stations.** 1982. Robert Wilson dance produced for video. 60m. \$39.95. Pacific.

**Stormy Weather.** 1943. Lena Horne, Bill Robinson, Cab Calloway, Fats Waller. Revue loosely based on Robinson's show biz career. 77m. Hi St (re-channelled mono) \$59.98. Key.

**Windham Hill in Concert.** 1986. Music of William Ackerman, Scott Cossu, Michael Hedges, Shadowfax. 68m. Hi St \$29.95. Paramount.

**Windham Hill—Seasons.** 1987 comp. Highlights from previous releases *Western Light, Autumn Portrait, Winter, Water's Path*: footage of outdoors set to Windham Hill music. 46m. Hi St \$19.95. Paramount.



Trick or treating in Wes Craven's 'Deadly Friend.'



**Hands Down.** 1987. Highlights of 25th Annual World Wristwrestling Championship held in Petaluma, California. 60m. \$29.95. Active.

**Maltese Flamingo.** 1986. Amateur skiers tackle resort slopes in Europe, U.S. 75m. \$39.95. Active.

**Power Profiles: The Champs.** 1985. Color/B&W. Boxing careers of Jack Dempsey and Joe Louis. 50m. \$39.95. VidAmerica.

**Sports Collectors Series.** 1987. Six baseball programs: *The History of the Chicago Cubs, The History of the Chicago White Sox, 100 Years: The Pittsburgh Pirates, 100 Years: The Philadelphia Phillies, The History of the San Francisco Giants, 25 Years, The Los Angeles Dodgers*. 60m. ea. \$19.95. 3M.



**Bad Girls in the Movies.** 1986 comp. Color/B&W. David Castradine, Yvonne de Carlo, Gene Autry. Excerpts from women's prison flicks. 56m. \$59.95. Lightning.

**Catastrophe.** 1977. Nar. William Conrad. Documentary on natural disasters; footage of Hindenburg explosion, Hurricane Camille, Mt.

Aetna volcano, more. 90m. Hi (PG) \$24.95. Embassy.

**Charles Ives: Good Justice Like a Man.** 1977. Award-winning bio of avant-garde composer. 60m. \$39.95. Home Vision.

**Cocaine Blues.** 1983. Frank Zappa, Paul Krassner, Jim Abrahams. Celebrities discuss their drug experiences. 52m. \$59.95. Lightning.

**Fried Shoes, Cooked Diamonds.** 1978. Allen Ginsberg, William Burroughs, Timothy Leary. Gathering of "Beat generation" poets at Naropa Inst., Colorado. 55m. \$60. Mystic.

**In Search of Noah's Ark.** 1976. Nar. Brad Crandall. Exploration of evidence that Ark exists on Mt. Ararat in Turkey. 95m. (G) \$39.95. VidAmerica.

**The Many Faces of Sherlock Holmes.** 1984. Life and times of Conan Doyle's fictional sleuth. Includes interview with author, clips from film versions. 58m. \$79.95. Prism.

**Missing in Action.** 1986. Five Americans travel to Vietnam to recover remains of MIAs. 58m. Hi \$29.95. Sony.

**Museum Without Walls Vols. 1-8.** 1986. Analysis of great works in art and architectural history. Eight cas.: *Picasso: War, Peace, Love; The Cubist Epoch; Giotto and the Pre-Renaissance; Goya; Germany—Dada; The Greek Temple; Crete and Mycenae; Le Corbusier*. Approx. 50m. ea. \$14.95 ea. Kartes.





Into the rain forest courtesy of National Geographic.

**National Geographic: The Great Whales, Rain Forest, Born of Fire.** 1986. Trio of programs from acclaimed TV documentary series. 60m. ea. cc \$29.95 ea. Vestron.

**New World Visions: American Art and the Metropolitan Museum.** 1983. Museum tour by Yale Prof. Vincent Scully. 2 cas.: 1650-1840; up to 1914. 58m. ea. \$39.95 ea. Home Vision.

**Power Profiles: The Legendary Ladies.** 1985, '86. Color/B&W. Salutes to Bette Davis, Carole Lombard. 50m. \$39.95. VidAmerica.

**A Program for Vietnam Veterans...And Everyone Else Who Should Care.** 1985. Anti-war testimonials from vets, first aired live on public TV. Moderated by Charles Haid. 90m. Hi \$29.95. Sony.

**The Queen's Birthday Parade.** 1981. Historical origins of annual Trooping of the Colors at Buckingham Palace. 88m. \$29.95. Home Vision.

**Salvador Dali: A Self Portrait.** 1969. A look into the mind of the master surrealist. Nar. Orson Welles. 60m. \$39.95. Pacific.

**Soldiers in Hiding.** 1984. Vietnam vets made unstable by combat experiences. 60m. Hi \$29.95. Sony.

**The Story of English Furniture Vols. 1, 2.** 1981. BBC production cover-

ing middle ages to present day. 107m., 105m. \$39.95 ea. Home Vision.

**T.V.'s Greatest Bits.** 1987 comp. Gary Owens, Bob Denver host look at 1964 TV programs, commercials. Clips from *Lassie*, *Bewitched*, *Beverly Hillsbillies*, more. 53m. \$39.95. Karl.

**Television's Vietnam: The Impact of Media/The Real Story.** 1984. Nar. Charlton Heston. Pair of programs criticizing TV coverage in general and PBS's *Vietnam: A Television History* in particular. Produced by conservative group Accuracy in Media. 120m. Hi \$29.95. Sony.

**Vietnam Requiem.** 1985. Profiles of five vets still struggling to adjust to civilian life. 48m. Hi \$29.95. Sony.

**When I Think of Russia.** 1980. Portraits of exiles Mikhail Baryshnikov, Vladimir Askenazy, others. 54m. \$60. Mystic.

## PROGRAMMING SOURCES

**Academy** Home Entertainment, Box 788, Pinehaven Shore Rd., Shelburne, Vt. 05482; 800-972-0001.

**Active** Home Video, 211 S. Beverly Dr., Beverly Hills, Calif. 90212; 213-850-1757.

**Cable** Films, Box 7171, Kansas City, Missouri 64113; 913-362-2804.

**CBS/Fox** Video, 1211 Sixth Ave., New York, N.Y. 10036; 212-819-3200.

**Charter** Entertainment: see **Embassy**.

**Congress** Video Group, 4520 Beech St., Cincinnati, Ohio 45212; 513-351-5577, 800-VHS-TAPE.

The **Criterion** Collection: see **Voyager**.

Walt **Disney** Home Video, 500 S. Buena Vista St., Burbank, Calif. 91521; 818-840-1111.

**Embassy** Home Entertainment, 1901 Ave. of the Stars, Los Angeles, Calif. 90067; 213-553-3600.

**Family** Home Entertainment: see **IVE**.

Video **Gems**, 731 N. LaBrea Ave., Box 38188, Los Angeles, Calif. 90038; 213-938-2385.

**HBO/Cannon** Home Video, 1370

Sixth Ave., New York, N.Y. 10019; 212-977-8990.

**Hi-Tops** Video: see **Media**.

**Home Vision**, 5547 N. Ravenswood Ave., Chicago, Ill. 60640-1199; 800-826-3456; in Ill. 312-878-2600.

**IVE**, 21800 Burbank Blvd. #300, Box 4062, Woodland Hills, Calif. 91365-4062; 818-888-3040, 800-423-7455.

**Karl**-Lorimar Home Video, 17942 Cowan Ave., Irvine, Calif. 92714; 714-474-0355.

**Kartes** Video Communications, 7225 Woodland Dr., Indianapolis, Ind. 46278; 800-331-1387.

**Key** Video: see **CBS/Fox**.

**Kultur** International Films, Ltd., 121 Hwy. 36, West Long Branch, N.J. 07764; 201-229-2343.

**Lightning** Video: see **Vestron**.

**Magic** Window Video: see **RCA/Columbia**.

**MCA** Home Video, 70 Universal City Plaza, Universal City, Calif. 91608; 818-508-4315.

**Media** Home Entertainment, 5730 Buckingham Pkwy., Culver City, Calif. 90230; 213-216-7900, 800-421-4509.

**MGM/UA** Home Video, 1350 Sixth

Ave. New York, N.Y. 10019; 212-408-0600.

**Morris** Video, 413 Ave. G #1, Box 443, Redondo Beach, Calif. 90277; 213-379-2414.

**Vestron MusicVideo**: see **Vestron**.

**Mystic** Fire Video, 24 Horatio St., New York, N.Y. 10014; 212-645-2733.

**New World** Video, 1440 S. Sepulveda Blvd., Los Angeles, Calif. 90025; 213-444-8100.

**Pacific** Arts Video, 50 N. La Cienega Blvd., Suite 210, Beverly Hills, Calif. 90211; 213-657-2233.

**Paramount** Home Video, 5555 Melrose Ave., Los Angeles, Calif. 90038-3197; 213-468-5000.

**Pioneer** Artists, 200 W. Grand Ave., Montvale, N.J. 07645; 201-573-1122.

**Prism** Entertainment, 1875 Century Pk. East, Suite 1010, Los Angeles, Calif. 90067; 213-277-3270.

**RCA/Columbia** Pictures Home Video, 3500 W. Olive Ave., Burbank, Calif. 91505; 818-953-7900.

**RKO** Home Video, 1900 Ave. of the Stars, Los Angeles, Calif. 90067; 213-277-3133.

Hal **Roach** Studio Films Classics, 1600 N. Fairfax Ave., Hollywood, Calif. 90046; 213-850-0525.

**Sony** Video Software, 9 W. 57 St., New York, N.Y. 10019; 212-371-5800, 800-847-4164.

**3M** Scotch Home Video, 3M Center, St. Paul, Minn. 55144-1000; 612-733-1110.

**Thriller** Video: see **IVE**.

**Touchstone** Home Video: see **Disney**.

**Unicorn** Video, 20822 Dearborn St., Chatsworth, Calif. 91311; 818-407-1333.

**Vestron** Video, 60 Long Ridge Rd., Box 4000, Stamford, Conn. 06907; 203-968-0000.

**VidAmerica**, 235 E. 55 St., New York, N.Y. 10022; 212-355-1600.

**Vidmark** Entertainment, 2450 Wilshire Blvd., Suite #1, Santa Monica, Calif. 90403; 213-829-4359.

**Vista** Home Video, 645 Madison Ave., New York, N.Y. 10022; 212-486-7272.

The **Voyager** Co., 2139 Manning Ave., Los Angeles, Calif. 90025; 800-446-2001; in Calif., 800-443-2001.

**Warner** Home Video, 4000 Warner Blvd., Burbank, Calif. 91522; 818-954-6000.

**World** Video Pictures, 12401 Wilshire Blvd. #102, Los Angeles, Calif. 90025; 213-820-6100.



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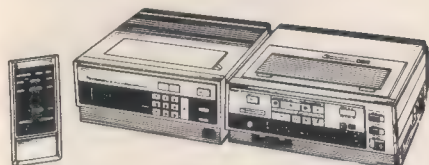
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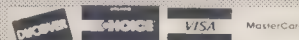
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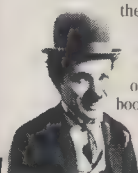
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## Sharp VHS Camcorder With Stereo Sound



The Sharp VC-C20UA VHS HQ camcorder is the third stereo camcorder we've reviewed—following the Kodak MVS-5000 (February,

1986) and the Zenith VR7100 (February, 1987). Stereo recording gives directionality to sound sources, a simple difference that lets you better isolate the sounds you want to hear from those you don't. The realism stereo brings also adds to the immediacy of home videos. Carefree use of Sharp's microphone yields good results, but carefully placed microphones and attention to detail yield sound of which a professional could be proud.

The three available stereo camcorders differ in the quality of their sound. On the Sharp camcorder the two audio tracks are linear, which restricts frequency response to about 8000 Hertz with the slight hiss common to linear track recordings. The Kodak MVS uses digital tracks with a wide dynamic range limited to about 14,000 Hz, while the Zenith offers Hi-Fi and linear tracks with wide dynamic range and frequency response up to 20,000 Hz.

The Sharp features simple, easy-to-use controls. There are automatic circuits for white balance, focus, and iris operation, with alternate manual or semi automatic modes for each. The single point stereo mic takes care of the basic sound pickup with automatic level control. The battery powers the camcorder for up to two hours of continuous use, though battery life is shortened by a lot of zooming and start-stop use. So even though the Sharp may not be number one on audio quality, it's easy to operate and comfortable to use.

**Description.** The VC-C20UA weighs 5.2 pounds, with another 0.4 lbs. for the electronic viewfinder (EVF), 1.6 lbs. for the battery, and 0.2 lbs. for the carrying

handle. Not including the handle and viewfinder, it is 7-5/8 inches high by 5-1/8 wide by 14-5/8 deep; add another 1-1/8 inches for the battery.

The body consists of a box containing the tape transport with a projection on the front for the camera section. The grip with its support strap bulges from the right alongside the lens, with the telephoto and wide angle zoom buttons on top and the record run/pause under the thumb. Next to the grip is the lens with the usual manual focus and zoom rings.

On the left side of the lens cowl is a panel with more camera controls. Two gray buttons on its top edge control counter reset and counter memory, which doubles as an on/off switch for some of the viewfinder displays. The counter shows on the CRT.

The supplied AC adapter/battery charger does triple duty. In charge mode, it can charge a battery in about 90 minutes. In its AC adapter mode, it not only powers the

camcorder but also acts as a breakout for video and stereo audio output signals through three RCA-type pin jacks at its front.

**Operation.** Basic operation of the VC-C20UA is very easy. Turn on the power, insert a cassette, and the camcorder is in record pause, ready to shoot. If the cassette safety tab is missing, it will be in play mode. If the three switches on the left are in their forward position, white balance is automatic, backlight is off, and autofocus is on. Make necessary adjustments and press the run/pause with your right thumb to begin record.

The built-in stereo mic yields quite good results, but external mics should be used for more spectacular sound. One use for the stereo capability that may not be obvious is to add music or narration on one track while preserving the original sound on the other. Mixing the tracks on playback produces a mono soundtrack, although the result is more polished. Because of the simplicity of the controls and their appropriate placement, we rate ease of operation as excellent.



*The Sharp VC-C20UA is the least expensive stereo VHS camcorder yet.*



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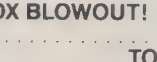
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## Videotests

**Performance.** The VC-C20UA delivers 270 lines of resolution from the camera and 240 to 250 lines from the recorder. Its video signal-to-noise ratio (S/N) is 43.6 decibels, unweighted; 45.2 dB, weighted; and 47.3 dB, weighted with sag compensation. Chroma AM S/N is 34.6 dB, and chroma PM S/N is 39.8 dB, for an overall picture quality rating of good. The camera has a low light sensitivity of 10 lux for an unspecified contrast range. Color intensity at 0.633 V is typical, but strong

primary colors are rendered with less than full saturation.

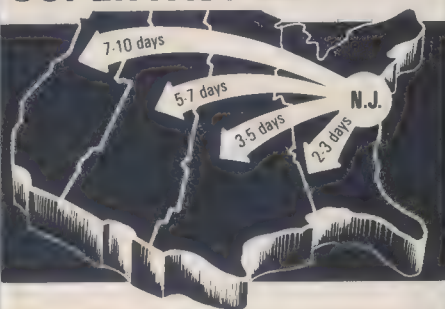
The Sharp camcorder records stereo audio on the linear track only, and while the sound is more realistic, the frequency response and S/N suffer the limitations of a linear track. Frequency response is 63 to 8000 Hz at the -3 dB points. Audio S/N is 44.5 dB, stereo separation of the electronics is 38.4 dB, and the total harmonic distortion is 2.3 percent. By linear track standards audio performance is average, but

digital or Hi-Fi tracks deliver much higher sound quality.

**Conclusion.** Of the stereo camcorders available the Sharp is the weakest audio performer, but it is \$200 less expensive than the Zenith and \$400 less than the Kodak. Mono camcorders in the Sharp's price class offer advanced features like fade and more sophisticated controls. We can recommend the VC-C20UA as the least expensive stereo camcorder, but be prepared to give up some features.

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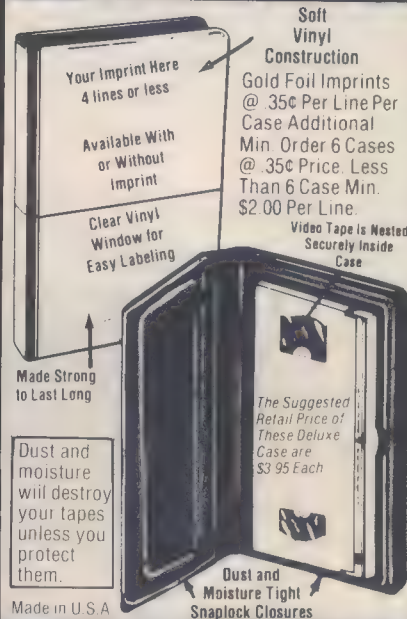
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## Toshiba TV With Digital Processing



to get a picture within a picture. Toshiba's new CZ2697 26-inch screen uses digital

When Toshiba introduced the first "digital" TV, the CZ2094 (VIDEO, May 1985), we poked a bit of fun at the notion of using digital technology

processing more wisely, to produce a non-interlaced, double-scanned picture. The new technology reduces the effect of scan lines in the picture by storing each line and displaying it twice at double the normal speed.

Of the 525 lines that make up an NTSC picture some are used for electronic housekeeping (synchronization), and others to carry non-picture signals like vertical

interval test signals and closed captioning. About 340 lines are left to form the visible picture. These are delivered in alternate fields, with the odd numbered lines showing in one field and the even lines in the next—a technique known as interlacing. The eye monitors the signals so as to make us believe that the entire picture is showing at the same time.

In the CZ2697, digital circuitry is used to approximate the missing odd or even lines of each field, so the picture contains both the odd and even lines in each field. The result is a non-interlaced double-scanned picture that appears to have more vertical detail. Horizontal resolution remains the same. The CZ2697 picture appears to be much smoother, with less flicker than that on comparable standard TVs.

Its remaining features are those associated with most high-end monitor-receivers. Audio is switchable between stereo and second audio programs (SAP), but you can force mono operation to clean up noisy signals. Audio and video signals are adjusted by the same up/down buttons with separate buttons for switching between audio and video. That arrangement reduces the number of modes you must cycle through before you get to the characteristic you want to adjust. You have a choice of broadcast or CATV channel spacings, and the scan sequence may be automatically programmed with a provision for adding or erasing channels. There are inputs for two video sources, audio/video output of the selected source, and both line and speaker level outputs for feeding a Hi-Fi system with better external speakers.



Toshiba's CZ2697 boasts a non-interlaced picture.

**Description.** The 90.4-pound CZ2697 is 23-1/4 inches high by 25-1/4 wide by 19-1/2 deep. Under the 26-inch square-cornered picture tube are the power button, indicators for power, CATV, SAP, and stereo, and the window for IR wireless remote.

A flip-down door on the front panel conceals a compartment, which houses a mini stereophone jack and three groups of controls. In the first group are buttons for

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## Test Report: Toshiba CZ2697 Digital Non-Interlace Monitor-Receiver With MTS

### DATA

**Suggested retail price:** \$1699

**Weight:** 90.4 pounds

**Dimensions:** 23-1/4" h x 25-1/4" w x 19-1/2" d

**Power requirements:** 120 VAC, 60 Hz

**Power consumption:** 166 W (average)

**Screen size:** 26 inches measured diagonally

**Speaker size:** 2—6-inch widerange

**Type of tuning:** frequency synthesis

**Method of tuning:** up/down scan on set; scan plus keypad direct access on remote

**Broadcast tuning range:** 2 to 13, 14 to 69

**Cable tuning range:** 125 channels—2 to 13, 14 to 83, A-8 to A-1, A to I, J to W, AA to ZZ, AAA, BBB, to 125

**Remote control:** IR wireless with buttons for TV/video, recall, RF 1/2, TV/CATV, power, timer, time set, mono, stereo/SAP, mute, 10-digit keypad plus 100 button, volume up, volume down, channel up, channel down, CCC 1, CCC 2, CCC 3, CCC 4, channel return, audio control, picture control, control down, control up, and control reset

**Video/Stereo audio inputs:** 2

**Video/Stereo audio output:** 1—selected input

**Video/Stereo audio tuner output:** no

**Auxilliary stereo audio output:** yes

**Headphone jack:** stereo, mini

**External speaker connectors:** spring loaded clips for bare wire

**Internal audio amplifier power:** 5 watts into 8 ohms per channel

**Accessories:** remote control with 2 AAA batteries, stereo audio cable, video cable, and VHF/UHF combiner for twin-lead

### RESULTS & RATINGS

**Picture sharpness:** 370 lines, measured  
**Snowiness; S/N, luminance:** 53 dB, unweighted

**Chroma AM S/N:** 64 dB

**Chroma PM S/N:** 65 dB

**Accuracy of colors:** excellent

**Overall picture quality:** excellent

**Audio frequency response:** 20-20,000 Hz, +1.6/-0.1 dB at video input; 125-12,500 Hz, -3 dB, MTS stereo

**Audio S/N:** 48 dB

**Stereo separation:** 45 dB

**Total harmonic distortion:** 0.3 percent

**Overall audio performance:** average

**Ease of operation:** excellent

**Overall performance:** very good

forced mono, stereo/SAP, auto programming (of the scan sequence), add/erase, and the tuning sequence (TV/CATV standard/HRC/IRC). In the second group are buttons for up, down, control audio, control picture, and reset. The audio button cycles through the choices of bass, treble, and balance, while the picture button cycles through contrast, brightness, sharp-

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## Videotests

ness, tint, and color. In the third group are buttons for TV/video, VCF (vertical comb filter), CCC (custom color control), volume up/down, and channel up/down.

**Operation.** The CZ2697 is intended to be operated primarily from the remote, and most of the controls are simple. Recall, which might be confused with channel return, shows the signal source or time, channel and RF source. The time and the sleep timer are set with the keypad.

**Performance.** The CZ2697 delivers 370 lines of horizontal resolution with a video signal-to-noise ratio (S/N) of 53 dB. Chroma AM S/N is 64 dB and chroma PM S/N is 65 dB. A slight flicker is noticeable on steady test patterns but not on program material, and on geometric patterns there is no geometric distortion. There is a slight change of image size when you change from one CCC option to another, but it is not noticeable on program material either. Overall picture quality would be excellent but for pixels which add apparent motion to objects that are already moving.

Audio frequency response from A/V sources was flat within 0.2 dB from 20 to 10,000 Hertz and rose to +1.6 dB over that last octave. Total harmonic distortion was 0.3 percent. From MTS sources, it was flat within 3 dB, from 125 to 12,500 Hertz. Audio S/N was 48 dB with stereo separation of 45 dB. Further investigation showed that a hum in the sample we tested accounted for those low readings. We are not able to determine if the result is an aberration or inherent in the design. And even though those results are disappointing, they are average for MTS sets.

**Conclusion.** Toshiba's CZ2697 has a suggested price of \$1699, and based on the smoothness of the picture we recommend it. However, we suggest that you listen carefully to its audio performance to see how it measures up to your needs. Take a pair of familiar stereo headphones on your shopping trip rather than relying on its internal speakers to judge audio quality. Even if you don't plan to buy one, you should see the double-scan non-interlace picture as a promise of what the near future holds for picture improvements.

## JVC VHS VCR With Digital Effects



JVC's first digital effects VCR, the HR-D570U, offers a new twist in VCR picture manipulation—solarization. This effect substitutes alternate colors for specific areas of the picture, or dense black for darker areas. It's interesting when used sparingly.

For additional information, circle No. 48 on Reader Service Card.



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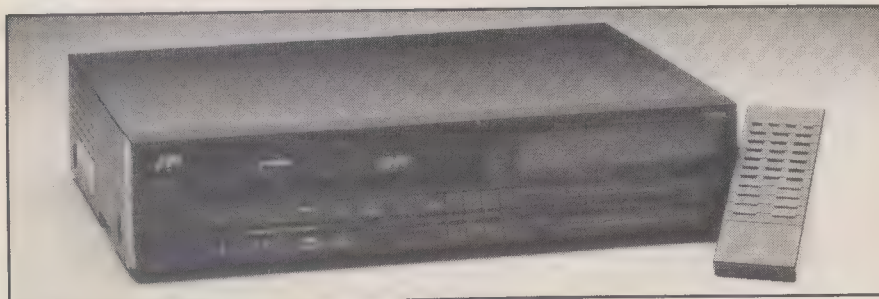
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The JVC HR-D570U's digital effects include solarization and strobe.

Other digital functions include very high-quality freeze frame and slow motion from playback, as well as double speed playback with uncorrected cartoon-like sound from the linear track. A strobe lets the sound continue normally while the advancing still picture creates a time-lapse effect.

Like all JVC machines the HR-D570U does not record at LP, but will play tapes recorded at that speed with some special effects. It has the rare program location feature that uses the display counter, ■ 181-channel frequency synthesis tuner ready for MTS stereo and second audio program (SAP) decoding, an 8-event/14-day timer, and a full-function remote.

**Description.** The 18.3-pound HR-D570U is 3-3/4 inches high by 17-1/4 wide by 13-3/4 deep. The front panel houses the cassette hatch as well as buttons and displays for the transport and programming functions and the digital effects. Digital memory cycles through freeze frame and the two-speed strobe effect. Solarization cycles through three versions of the effect. One new twist on these digital effects is that you can use them during record in addition to play.

The slim remote control is powered by two AAA cells and has buttons for most of the functions on the deck, including digital effects. You can program the timer from the remote, but must use the VCR display since there is no on-screen programming.

**Operation.** Both the normal and the digital features of the HR-D570U are easy to use although some of the controls have unusual combinations of features. While combining still and slow motion in the same control is logical, there should be a single frame advance button. Similarly, letting the play button toggle between normal and 2x speed play is unusual. Still, both systems work well.

Both digital memory and solarization may be used at the same time and will work at the LP speed, although there is no visual search at LP. Strobe and solarization are interesting novelties which can be useful in original productions.

By using record mute to record five-second blank spots on the audio track you can "music scan" to those cues easily to find a selection. If a tape without a tab is inserted, the machine powers on and automatically starts to play. Auto play can also be initiated by touching play after rewind or go to commands. All the other operating characteristics are up to JVC's usual high standard. The controls and panel layout are excellent.

**Performance.** So far none of the VCRs with digital circuitry significantly outperform those without that circuitry. This model is no exception. Horizontal resolution is 250 lines with unweighted video signal-to-noise ratios (S/N) of 43.2/41.5 decibels at SP/EP speeds. Chroma AM

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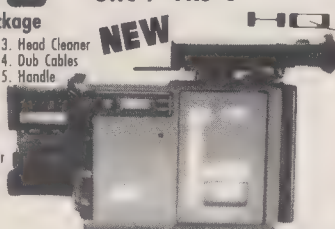
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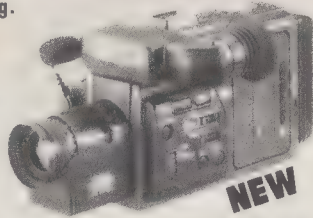
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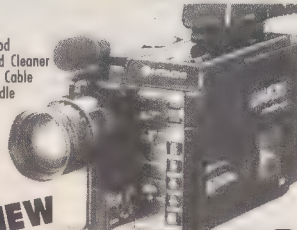
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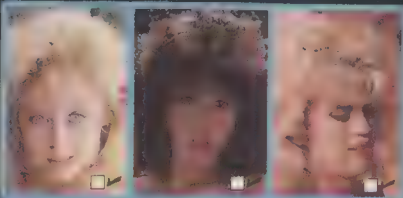
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**Test Report:**  
**JVC HR-D570U VHS**  
**HQ Hi-Fi VCR with**  
**Digital Effects**

**DATA**

**Date of test:** February 1987

**Suggested retail price:** \$1050

**Weight:** 18.3 pounds

**Dimensions:** 3-3/4 x 17-1/4 x 13-3/4 inches (h/w/d)

**Power requirements:** 120 VAC, 60 Hz

**Power consumption:** 44 W

**Tape format:** VHS HQ

**Tape speeds:** SP, EP, record; SP, LP, EP, playback

**Play speed select:** automatic

**Still frame:** digital

**Frame advance:** no

**Slow motion:** 1/8x, 1/4x, digital

**Speed play:** 2x with sound

**Cue & review:** 7x, SP and EP (no LP search)

**Fast forward/rewind time:** less than 3-1/2 minutes for T-120

**Remote pause:** yes

**Remote:** IR wireless with buttons for TV/video, programming, timer, power, 10-digit keypad (doubles for days of the week, 2nd week, daily, and repeat), AM/PM, enter, SP/EP, cursor next/back of channel up/down, digital memory, (digital) off, solarization, audio monitor, go to, fast forward (search), rewind (search), record, play/2x, pause/still/slow, and stop

**Separate eject:** yes

**Counter digits:** 4

**Counter memory:** yes

**Program start locator/index/cue:** go to xxxx counter number

**Audio dub:** no

**Video dub:** no

**Auto rewind:** yes

**Linear audio:** mono

**Hi-Fi audio:** stereo

**Tuning method:** frequency synthesis

**Channel selectors:** direct access and scan on both VCR and remote

**Preset method:** cancel/skip from scan sequence

**Broadcast tuning range:** 2 to 13, 14 to 69

**Cable tuning range:** 2 to 4, A-8 to A-1, A to H, 7 to 13, J to W, W+1 to W+84

**AFC:** switchable

**MTS stereo:** yes

**SAP:** yes

**Channel lock:** yes

**Timer:** 14 days, 8 events

**Auto channel-change:** yes

**Accessories:** remote control with AAA batteries, cassette, stereo audio cable, F-type antenna cable, antenna mixer, and antenna splitter

**RESULTS & RATINGS**

**Horizontal resolution:** 250 lines

**S/N, video luminance:** 43.2 dB (SP), 41.5 dB (EP), unweighted; 47.4 dB, (SP), 45.5 dB (EP), weighted

**S/N, chroma AM:** 46.9 dB, SP; 41.9 dB, EP

**S/N, chroma PM:** 43.5 dB, SP; 40.3 dB, EP

**Audio frequency response:** Hi-Fi—20-20,000 Hz, +0.5/-1.5, all speeds; linear—125-12,500 Hz, -3 dB, SP; 125-5000 Hz, -3dB, EP

**Dynamic range, Hi-Fi:** 87 dB

**S/N, linear audio:** 44.1 dB

**Audio distortion:** Hi-Fi—0.3 percent; linear—1.9 percent

**Overall picture quality:** excellent

**Audio quality:** excellent

**Ease of operation:** very good/excellent

**Overall performance:** excellent

S/N ratios are 46.9/41.9 dB, and chroma PM S/N ratios are 43.5/40.3 dB at SP/EP speeds. Overall picture quality is very good/excellent; however, the clarity of the special effects is excellent compared to VCRs without digital circuitry. So we rate the compromise as a qualified excellent.

Hi-Fi audio is improved because there is less switching noise, with a dynamic range

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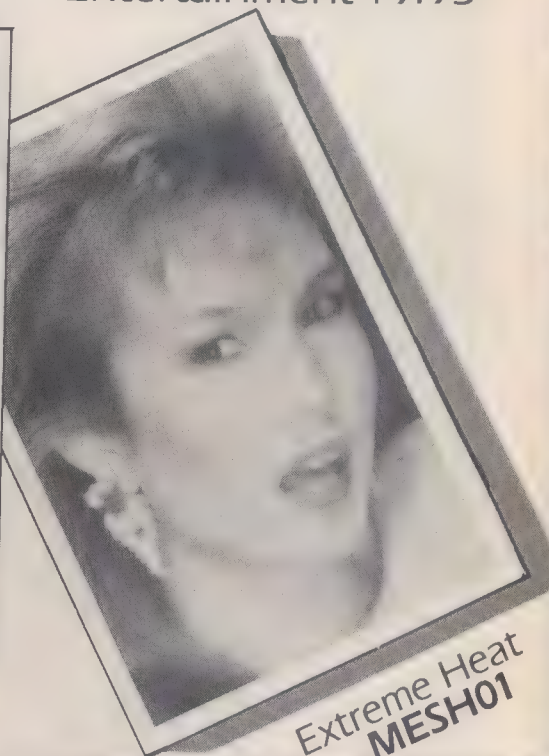
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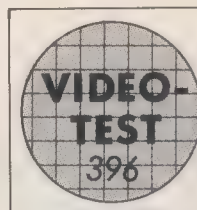


measured at 87 dB with 0.3 percent total harmonic distortion. Frequency response is flat within  $\pm 0.5/-1.5$  dB over the 20 to 20,000 Hz range of hearing at both recording speeds. Linear audio has a -3 dB frequency response of 125 to 12,500 Hz at SP and 125 to 5,000 Hz at EP. JVC rates low frequency response as 70 Hz, which the machine will deliver at -6 dB. Linear audio S/N is 44.1 dB, worst case, and the total harmonic distortion is 1.9 percent. We rate audio as excellent because of the improve-

ment in Hi-Fi performance although low end performance at linear speeds is a little weak.

**Conclusion.** The HR-D570U's solarization and strobe effects can add to the enjoyment of recorded material if used judiciously. It even records with these effects, so you can permanently record your alterations. These plus a full range of top features make it very desirable. Its suggested retail price is \$1050. We recommend it highly.

## Showtime Special Effects System



Showtime Video Ventures' Studio-in-a-Suitcase is a collection of five useful aids for turning home videos into polished productions. The suitcase

contains the VSEC-1 Special Effects Creator, the VC-1A Video Colorizer, the GP-1 Gensync/Power Supply, the 7100 Color Processor, and the 7010 Audiovisual Processor, plus the case, wires, and a wiring diagram. If you buy all of the elements at the same time, it comes pre-wired and tested at \$2,699; however, each of the modules and the case are available separately.

**The VSEC-1 Special Effects Creator** combines into one device a pattern generator, a special effects generator, and a vertical interval switcher. All the features operate with synchronized sources and most operate with non-synchronized sources. The pattern generator offers a choice of 30 patterns, with hard or soft edges. Fades can be made to black or white.

The vertical interval switcher lets you select any of four inputs on either of two busses. The fader bar selects the active buss. The switcher allows dissolves, wipes, cuts, and superimpositions, although only the first two options may be used with non-synchronized sources.

The special effects generator permits posterization (removal of all color, leaving shades of gray), polarization (removal of the edges of objects, leaving only color information), and monochrome (removal of all color from objects, leaving black-&-white images).

**The VC-1A Colorizer** incorporates a color pattern generator/modifier with a two-input source selector and hue matching circuitry. The mode/pattern generator is a single button that cycles through 10 choices: color bars, gray scale, colorized image by music, art patterns by music, colorized image with sine wave, art patterns with sine wave, fixed color field, variable color field, cross hatch/color field, and dots/color field. The colorized image and art patterns may be affected by an internal sine wave synthesizer, music from an external source, or by any of five rotary controls. The variable color field is affected by three color modifier knobs. The fixed field color, color bar, and gray scale are set to NTSC broadcast specifications.

Five rotary controls function as color or pattern modifiers depending on the function chosen by the mode/pattern generator. Three may act as color modifiers for

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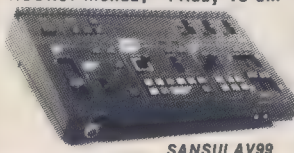
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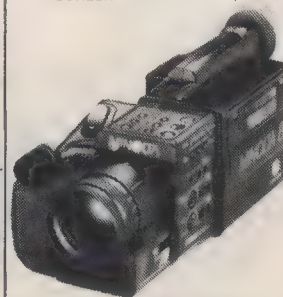
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color vector, orbit axis, and luma, while all five act as pattern modifiers controlling the horizontal expander, the vertical multiplier, the synthesizer, the polarity mix, and the oscillator multiplexer/audio modifier.

**The GP-1 Gensync/Power Supply** can synchronize a professional camera, or one of a handful of consumer cameras that take external sync, with any other camera so that you can fade, wipe, cut, or superim-

pose their outputs without sync problems turning the picture into garbage. The slave camera may be a JVC GXN-80, a JVC GXN-90, a Magnavox 8282, or a Magnavox 8283, while four sync outputs for professional cameras are provided.

**The 7100 Video Color Processor** is similar to the Showtime 7070 processor reviewed in November 1984, adding the ability to fade to white as well as black.

### Test Report: Showtime Video Ventures Studio-in-a-Suitcase

#### DATA

**Manufacturer:** Showtime Video Ventures, 2715 Fifth Street, Tillamook, Ore. 97141 (503-842-8841).

#### VSEC-1 SPECIAL EFFECTS CREATOR

**Function:** 30-pattern generator with joystick positioner, reverse direction, spotlight, soft edges, black/white fade, and take (1-event pattern memory); special effects generator with effects threshold for monochrome, posterization, and polarization; 2-buss vertical interval switcher with fader bar for dissolve, wipe, and cut.

**Suggested retail price:** \$549.95

**Weight:** 4.75 pounds

**Dimensions:** 3-3/8 x 8-3/8 x 15 inches (h/w/d)

**Power consumption:** 20 W

**Video/Stereo audio inputs:** 4

**Video/Stereo audio output:** 2

**Video only preview output:** 1

#### VC-1A COLORIZER

**Function:** pattern generator with color bars, gray scale, adjustable crosshatch and dots pattern; colorized images and art patterns modulated by internal synthesizer or music; fixed and variable color fields with color and pattern modifiers, input selector, and hue control

**Suggested retail price:** \$350

**Weight:** 3 pounds

**Dimensions:** 3-3/8 x 4-1/4 x 14-3/4 inches (h/w/d)

**Power consumption:** 20 W

**Video inputs:** 2

**Master unmodified video output:** 1

**Colorized video outputs:** 2

**Stereo audio input for colorizing:** 1

#### GP-1A GENSYNC/POWER SUPPLY

**Function:** provides power for two cameras, sync to one consumer camera, and black burst for sync to 4 professional color cameras; controls for matching vertical and horizontal offsets, and color matching

**Suggested retail price:** \$330

**Weight:** 5.1 pounds

**Dimensions:** 3-3/8 x 8-1/4 x 8-1/8 inches (h/w/d)

**Power consumption:** 70 W

**Power out to cameras:** 12 VDC, 4 amp max

**Video/Stereo audio inputs:** camera inputs—2

**Video input:** 1, alternate to master camera (1)

**Video/Stereo audio output:** 2

**Sync output for consumer camera:** 1 (see text for models)

**Black burst for synching professional cameras:** 4

**Accessories:** sync cable for matching consumer camera

#### 7100 COLOR PROCESSOR

**Function:** control of color saturation, color shade (hue), flesh tones, black burst, fade to black or white, video gain, and delay window for pre/post monitoring

**Suggested retail price:** \$380

**Weight:** 3.4 pounds

**Dimensions:** 3-3/8 x 8-1/4 x 7-7/8 inches (h/w/d)

**Video inputs:** 1

**Video outputs:** 4

#### 7010 AUDIO/VISUAL PROCESSOR

**Function:** video/audio distribution amplifiers, enhancer, noise reducer, stabilizer, 4-input selector RF modulator, video level adjustment with indicator, and function selector

**Suggested retail price:** \$480

**Weight:** 4.3 pounds

**Dimensions:** 3-3/8 x 8-1/4 x 8 inches

**Power consumption:** under 20 W

**Video/Stereo audio inputs:** 4

**Video/Stereo audio output:** 1

**Video/mono audio outputs:** 3

**RF output, channel 3/4:** 1

#### CASE

**Function:** organization and transport of devices with cables, diagrams, and cable/accessory drawer

**Suggested retail price:** \$400

#### RESULTS & RATINGS

**Video bandpass:** 5.2 MHz (400 plus lines horizontal resolution)

**Snowiness; S/N, luminance:** 48 dB, unweighted; 54 dB, weighted

**Chroma AM S/N:** 52 dB

**Chroma PM S/N:** 46 dB

**Accuracy of colors:** excellent on bypass/normal

**Overall picture quality:** excellent

**Audio frequency response:** 20-20,000 Hz, +/-1.5 dB

**Audio S/N:** 64

**Total harmonic distortion:** 0.3 percent

**Overall audio performance:** excellent

**Ease of operation:** very good for comparable levels of flexibility; requires practice for best results

**Overall performance:** excellent







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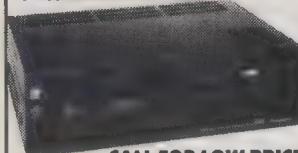
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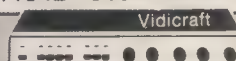
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## MADISON AVENUE

continued from page 48

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continued from page 54

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**MONTY PYTHON'S LIFE OF BRIAN**  
1978. Dir. Terry Jones. 94m. (R) Hi St Warner.

**MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL**  
1982. Dir. Terry Hughes, Monty Python. 78m. (R) Thorn.

**MONTY PYTHON'S THE MEANING OF LIFE**  
1983. Dir. Terry Jones. 107m. (R) St MCA.

### Individual Projects

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**JABBERWOCKY**  
1977. Michael Palin; dir. Terry Gilliam. 104m. (PG) B/V/LV RCA/Columbia.

**RIPPING YARNS**  
1977, 1979. Michael Palin; dir. Terry Hughes, Jim Franklin, Alan Bell; wr. Palin, Terry Jones. 3 cas. 90m. ea. Hi cc CBS/Fox.

**THE RUTLES—ALL YOU NEED IS CASH**  
1978. Eric Idle, Neil Innes, Rikki Fataar, Michael Palin; dir. Gary Weis, Idle; wr. Idle. 70m. Pacific Arts.

**TIME BANDITS**  
1981. Sean Connery, Shelley Duvall, John Cleese, Michael Palin; dir. Terry Gilliam. 110m. (PG) Paramount.

**THE MISSIONARY**  
1982. Michael Palin, Maggie Smith, Trevor Howard; dir. Richard Loncraine; wr. Palin. 86m. (R) Thorn.

**YELLOWBEARD**  
1983. Graham Chapman, Peter Boyle, Peter Cook, Eric Idle, John Cleese; dir. Mel Damski. 101m. (PG) Vestron.

**A PRIVATE FUNCTION**  
1984. Michael Palin, Maggie Smith, Denholm Elliot; dir. Malcolm Mowbray. 89m. (R) Hi Thorn.

**BRAZIL**  
1985. Jonathan Pryce, Kim Greist, Robert DeNiro, Michael Palin; dir. Terry Gilliam. 132m. (R) Hi St ss cc B/V/LV MCA.

### Miscellaneous

**SATURDAY NIGHT LIVE: ERIC IDLE VOL. 1**  
1976. Not Ready for Prime Time Players. 64m. Warner.

**SATURDAY NIGHT LIVE: ERIC IDLE VOL. 2**  
1979. Not Ready for Prime Time Players. 70m. Warner.

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**SATURDAY NIGHT LIVE:****MICHAEL PALIN**

1979. Not Ready for Prime Time Players. 67m. Warner.

**THE SECRET POLICEMAN'S****PRIVATE PARTS**

1981. Michael Palin, Graham Chapman, Terry Gilliam, Neil Innes. 77m. Media.

**THE SECRET POLICEMAN'S OTHER BALL**

1982. John Cleese, Graham Chapman, Michael Palin, Terry Jones; dir. Roger Graef. 101m. (R) MGM/UA.

**BEATLES VIDEOGRAPHY**

*continued from page 60*

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1964. B&W. Beatles, Victor Spinetti; dir. Richard Lester. 90m. (G) B/V/LV Hi MPI.

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1965. Beatles, Leo McKern, Victor Spinetti; dir. Richard Lester. 90m. (G) Hi MPI.

**MAGICAL MYSTERY TOUR**

1967. Beatles, Victor Spinetti; pr./dir. Beatles. 55m. Media.

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**THE BEATLES LIVE****HOW I WON THE WAR**

1967. Lennon, Michael Crawford; dir. Richard Lester. 111m. (PG) MGM/UA.

**THE MAGIC CHRISTIAN**

1970. Peter Sellers, Starr, Raquel Welch, Christopher Lee, Spike Milligan; dir. Joseph McGrath. 88m. Republic.

**THAT'LL BE THE DAY**

1973. David Essex, Starr, Keith Moon; dir. Claude Whatham. 86m. HBO/Cannon.

For programming addresses, see "Sources" on last page of "Directory."

**LOST GENERATION**

*continued from page 66*

Ones in 1958.

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## MADISON AVENUE

continued from page 48

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continued from page 54

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**THE BEATLES LIVE**

1964. B&W. Beatles. 20m. Hi Sony.

**READY STEADY GO! VOLUME I**

1983 comp. B&W. Beatles, Rolling Stones, Who, Animals. 60m. HBO/Cannon.

**READY STEADY GO! VOLUME II**

1984 comp. B&W. Beatles, Rolling Stones, Who, Beach Boys, Jerry Lee Lewis, Marvin Gaye. 60m. HBO/Cannon.

**READY STEADY GO! VOLUME III**

1985 comp. B&W. Beatles, Rolling Stones, Marvin Gaye. 57m. HBO/Cannon.

**The Beatles Apart****IMAGINE: JOHN LENNON**

1972. Lennon, Yoko Ono. 55m. Hi St B/V/LV Sony.

**JOHN LENNON: LIVE IN NEW YORK CITY**

1985. Lennon, Yoko Ono, Elephant's Memory. 55m. Hi Sony.

**ROCKSHOW**

1981. McCartney and Wings. 102m. HBO/Cannon.

**GIVE MY REGARDS TO BROAD STREET**

1984. McCartney, Starr, Linda McCartney, Bryan Brown, Ralph Richardson, Tracey Ullman; dir. Peter Webb; wr. McCartney. 109m. (PG) Hi St cc CBS/Fox.

**RUPERT AND THE FROG SONG**

1985. Anim. 22m. St Family. LV Pioneer.

**THE CONCERT FOR BANGLADESH**

1971. Harrison, Starr, Bob Dylan, Eric Clapton. 90m. St HBO/Cannon.

**CARL PERKINS: BLUE SUEDE SHOES**

1986. Perkins, Harrison, Starr, Eric Clapton, Dave Edmunds; dir. Tom Gutteridge. 60m. Hi St MCA.

**Non-Musical Appearances****JOHN LENNON: INTERVIEW WITH A LEGEND**

1981. Lennon, Tom Snyder. 60m. Karl.

**HOW I WON THE WAR**

1967. Lennon, Michael Crawford; dir. Richard Lester. 111m. (PG) MGM/UA.

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**LOST GENERATION**

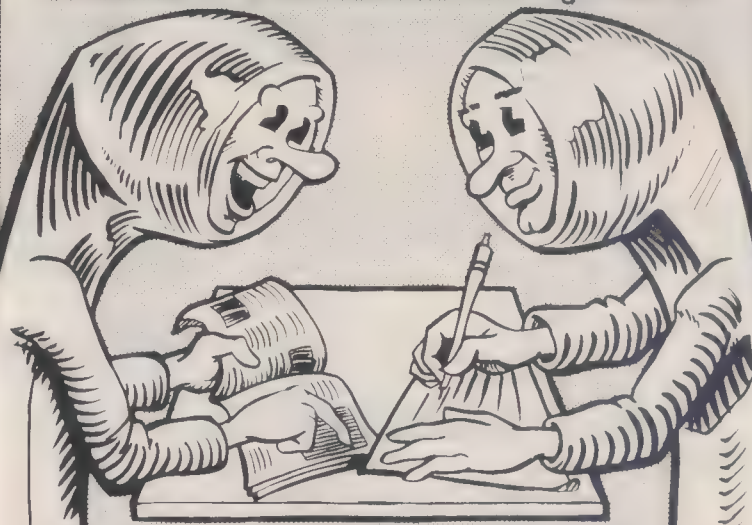
*continued from page 66*

*Ones in 1958.*

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turned only fitfully to screen work and never lived in the U.S. again.

Some of the more celebrated, like humorist Dorothy Parker and playwright Lillian Hellman, both with substantial screen credits before the blacklist, never returned to Hollywood. Others, like Gale Sondergaard, who won a Best Supporting Actress Oscar for *Anthony Adverse* in 1936, and Anne Revere, an Oscar winner for *National Velvet* in 1945, strived for but never resumed their previous status.

The legacy of the blacklisted generation is significant, as even a brief survey shows.

Comedy? You want comedy? Those leftists were funny! Start with Lardner Jr.'s Oscar-winning scripts for *Woman of the Year* and, 25 years later, *M\*A\*S\*H*. Then there's Allen Boretz, co-writer of *Room Service* (a better Broadway play than Marx Brothers movie, he maintained) and *The Girl From Jones Beach*, with Ronald Reagan. Don't forget Robert Lees and Fred Rinaldo, the writing partners behind the wackiest Abbott and Costello outings; writer-producer Sidney Buchman, who helped shape *The Awful Truth*, *Holiday*, *Mr. Smith Goes to Washington*, *Here*

*Comes Mr. Jordan*, and *The Talk of the Town*; and Donald Ogden Stewart, who adapted for film the hit play *The Philadelphia Story*. Chaplin, of course, tops everyone's list.

You're in a more dramatic mood? A partial list of yet unmentioned classics that owe a debt to blacklisted writers includes *Public Enemy* by John Bright, *Little Caesar* by Francis Farago, *Force of Evil* and *Body and Soul* by Abraham Polonsky, *Champion* by Carl Foreman, *The Letter*, *Sergeant York*, and *Casablanca* by Howard Koch, *Dead End* by Lillian Hellman, *Watch on the Rhine* by Hellman and Dashiell Hammett, *Gun Crazy* by Dalton Trumbo, *A Star Is Born* by Dorothy Parker, *Roman Holiday* by Ian McLellan Hunter, and *A Place in the Sun* by Michael Wilson.

Message pictures were the forte of the Old Left. Not all are as dated as *Song of Russia* and *Mission to Moscow*—two of the leading candidates in HUAC's Most Blacklisted Film category. Between them, writers like Lardner Jr., Polonsky, Trumbo, and Waldo Salt, and directors like Losey, Dassin, and Ritt made some of the most enduring anti-war, anti-racism, pro-labor films of all time.

If you had to put one message picture in a time capsule, it might well be *Salt of the Earth*, "the most important single achievement of the blacklisted," according to Larry Ceplair and Steven Englund in *The Inquisition in Hollywood*.

The black & white *Salt* was shot on location in New Mexico in 1953. It depicts the true events of a bitter strike of Latino zinc miners in the Southwest. A relatively unsung, adroit screenwriter, Michael Wilson, came up with a textbook lesson in working-class politics couched within a deeply-felt, visionary sub-plot—the rising feminist consciousness of the workers' wives.

Though it won major awards in Europe, it received scant distribution in the U.S. The reason? Its creative team also included composer Sol Kaplan, director Herbert Biberman, producer Paul Jarrico, and Will Geer, the nominal star, among a cast of real-lifers. All were unemployable in Hollywood thanks to the blacklist.

The blacklist is still, for many, a bitter and unresolved episode in our history. Academics dispute what occurred and why. There are Hollywood blacklists who assert the horror never did end, for them at least. And we have ■ President, then a movie star and industry spokesman, who swears the damn thing never happened in the first place.

As the Cold War resumes, with fresh spy trials and Russophobic movies like *White Nights* and *Rocky IV*, it is important to remember the example of the blacklisted generation. If and when there is another blacklist, there will also be the moral precedent of those who stood up and refused to cave in, whatever the personal consequences. "More did (in Hollywood) than didn't," says Paul Jarrico, simply. Their

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## SELECTED VIDEOGRAPHY

### Angels with Dirty Faces

1938. B&W. James Cagney, Humphrey Bogart, Pat O'Brien; dir. Michael Curtiz. 97m. CBS/Fox.

### Body and Soul

1947. B&W. John Garfield, Lilli Palmer, Ann Revere; dir. Robert Rossen. 104m. Republic.

### The Boy with Green Hair

1948. Dean Stockwell, Pat O'Brien, Robert Ryan; dir. Joseph Losey. 82m. King of Video.

### Bridge on the River Kwai

1957. William Holden, Alec Guinness, Sessue Hayakawa; dir. David Lean. 161m. RCA/Columbia.

### Casablanca

1943. B&W. Humphrey Bogart, Ingrid Bergman, Claude Rains; dir. Michael Curtiz. 102m. CBS/Fox.

### Champion

1949. B&W. Kirk Douglas, Arthur Kennedy, Ruth Roman; dir. Mark Roson. 99m. Republic.

### Coming Home

1978. Jane Fonda, Jon Voight, Bruce Dern; dir. Hal Ashby. 127m. (R). CBS/Fox.

### The Defiant Ones

1958. B&W. Sidney Poitier, Tony Curtis, Theodore Bikel; dir. Stanley Kramer. 97m. CBS/Fox.

### Dinner at Eight

1933. B&W. John Barrymore, Jean Harlow, Wallace Beery; dir. George Cukor. 110m. MGM/UA.

### Force of Evil

1949. B&W. John Garfield, Thomas Gomez, Marie Windsor; dir. Abraham Polonsky. 80m. Republic.

### The Front

1976. Woody Allen. Zero Mostel, Michael Murphy; dir. Martin Ritt. 95m. (PG). RCA/Columbia.

### High Noon

1952. B&W. Gary Cooper, Grace Kelly, Lon Chaney Jr.; dir. Carl Foreman. 85m. Republic. LV RCA.

### Johnny Got His Gun

1971. Jason Robards Jr., Timothy Bottoms, Donald Sutherland; dir. Dalton Trumbo. 111m. (R) Media.

### Little Caesar

1930. B&W. Edward G. Robinson, Douglas Fairbanks Jr., Glenda Farrell; dir. Mervyn LeRoy. 80m. RCA.

### M\*A\*S\*H

1970. Donald Sutherland, Elliot Gould, Sally Kellerman; dir. Robert Altman. 116m. (R). CBS/Fox.

### Midnight Cowboy

1969. Dustin Hoffman, Jon Voight, Sylvia Miles; dir. John Schlesinger. 113m. (R). MGM/UA.

### Mr. Klein

1975. Alain Delon, Jeanne Moreau; dir. Joseph

Losey. 123m. (R) RCA/Columbia.

### Mr. Smith Goes to Washington

1939. B&W. James Stewart, Jean Arthur, Edward Arnold; dir. Frank Capra. 130m. Hi RCA/Columbia.

### Monsieur Verdoux

1947. B&W. Charlie Chaplin, Martha Raye; dir. Chaplin. 123m. CBS/Fox.

### Never on Sunday

1960. B&W. Melina Mercouri, Jules Dassin, Tito Vantis; dir. Dassin. 94m. MGM/UA.

### The Philadelphia Story

1940. B&W. Cary Grant, Katharine Hepburn, James Stewart; dir. George Cukor. MGM/UA.

### Public Enemy

1931. B&W. James Cagney, Joan Blondell, Mae Clark; dir. William Wellman. 85m. CBS/Fox.

### Salt of the Earth

1954. B&W. Rosaura Revueltas, Juan Chacon, Will Geer; dir. Herbert J. Biberman. 94m. Voyager.

### Tell Them Willie Boy Is Here

1969. Robert Redford, Katherine Ross, Robert Blake; dir. Abraham Polonsky. 98m. (PG) MCA.

### True Grit

1969. John Wayne, Kim Darby, Glen Campbell; dir. Henry Hathaway. 128m. (G). Paramount. LV RCA.

## Sources

For key to abbreviations and address information on video companies, see "Programming Sources" at the end of "Directory."

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## MAIN STREET

continued from page 72

vending machines. Mariann Christensen, operator of 24 Chicago-area Video Vendor machines, installs them in large grocery stores and mass merchandisers to generate traffic. One is in a hospital in Des Plaines for employees working the night shift. Video stores section them off in 24-hour access areas to compete with convenience stores.

Even with this seeming glut of videos and access points, there's a whole other subgenre available: tapes made to promote specific products or services. Food Forum, a New York-based advertising/marketing company, distributes an Indian food cooking cassette. The tape, which demonstrates and advertises Sharwood food products, is available at some West Coast supermarkets and gourmet shops, as well as through *Cooks* magazine, where, for \$25, readers can order the tape and a bag of samples. (Without the goody bag, the cassette costs \$12.95.)

### THE FINAL NOTE

According to Lou Berg of Houston's Audio Video Plus store, video merchants are being forced to promote their merchandise better by creating more excitement within their stores. Tim Fry, president of the Congress Video Group, feels video stores must expand the type of merchandise carried. "For the video specialty store to survive, it needs to buy broadbased, family-interested videos and offer a breadth of catalog in contrast to the 7-11s," says Fry, whose company manufactures sports, fitness, fabric, and other specialized titles for marketing primarily to mass merchant accounts. "The major studios' theatrical pricing has gone so high that they can't compete any more with convenience stores when it comes to major movie titles, so they must regain their identity by offering more of our kinds of videos." 

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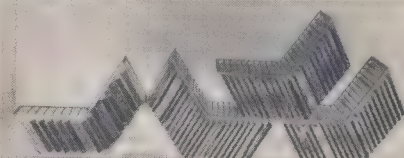
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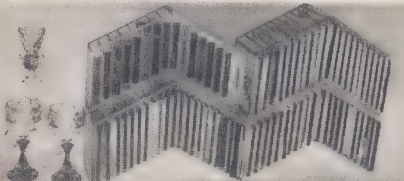
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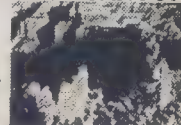
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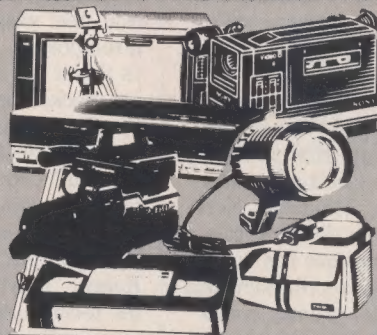
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# Off the Air

## The Last Word

### The Koreans Are Coming

By Bob Brewin

Not only is there a good chance that the next TV set or VCR you buy will be manufactured by a Korean rather than a Japanese company, but even if you do buy a Japanese VCR it may be made under license from a Korean company.

Korea— isn't that a "backward" country where we once fought a "police action?" Even by Western standards, it isn't backward anymore, as the increasingly visible presence of South Korean companies in the electronics industry proves. The South Korean assault on the U.S. electronics consumer has both breadth and depth. Samsung, for example, proudly points out that its factories are both newer and more efficient than its Japanese counterparts. And its output will be devoted increasingly to Korean-developed products if Samsung has anything to do with it.

The company—which makes TVs, VCRs, microwave ovens, home satellite dishes, and CD players, among other gear—is not content to follow the lead of Japanese multinationals like Sony, Matsushita, and Hitachi. According to National Advertising Manager Don Kobes, Samsung intends to break new technological ground. Last summer, it did so, and found itself in the middle of a political crossfire.

At a Chicago trade show, Samsung introduced a VCR featuring both 8mm and VHS ports that would have enabled consumers to make copies from one format to another. Jack Valenti, head of the Motion Picture Association of America, branded the dual deck a "double-gaited crea-

ture whose only purpose is piracy." Samsung backed off and has not shown the dual deck since. But it garnered the kind of publicity money cannot buy.

Samsung scored another publicity coup with its recent display of a 4mm camcorder system, complete with television, that weighs just under three pounds. Kobes promises this is not a wishful product mocked up for display, but the beginning of a family of 4mm videotape camcorders and VCRs. "A lot of companies are interested in this format, not only in Korea, but Japan too," asserts Kobes. "Maybe we'll license the technology to them, but we may just make them wait, like they made us wait on the VHS system." Japanese companies refused to allow Korean licensees to manufacture VCRs for the U.S. until 1985.

The Korean companies gained a foothold in the U.S. by using their manufacturing efficiency and lower costs to undercut Japanese prices. The foreign exchange differential helped too. The Koreans concentrated first on the low end of the market, and now want the high end as well. Soon Goldstar, Daewoo, and Samsung VCRs and TVs will come with all the extras found on the Japanese competition, including HQ, MTS stereo sound tuners, and digital special effects.

While little known until recently in this country, the Korean companies are giants. Goldstar has \$11 billion in annual sales. Daewoo builds supertankers and airfields in Saudi Arabia. And no American in 1987 can be ig-

norant of Hyundai, the company that's making the U.S. auto industry nervous with sporty, low-priced cars. In computers, even IBM is glancing nervously at Hyundai's low-priced (\$659) IBM PC clone, the Blue Chip.

Like the Japanese, the Koreans are beginning to move manufacturing operations to the U.S., concentrating first on TVs because, as Sony found, shipping a TV is essentially shipping a box full of air. They are also developing advertising savvy, promoting both price and quality. Goldstar ads, for example, challenge potential buyers "to find better electronics at a lower price." Then, to reinforce the quality image, it adds, "On second thought, we challenge you to find better electronics at a higher price."

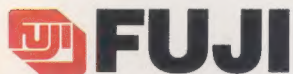
Korean brand names may eventually become as well known and respected have as their Japanese forebears. Then, if the Japanese model holds, Korean costs will rise, and so will prices.

What then? Across the border from Hong Kong are a series of enclaves established by the People's Republic of China. These New Economic Zones are designed to attract Western capital. Already, factories in these zones are engaged in the scut work of the electronics business, assembling circuit boards to be stuffed into finished products. As China develops its electronics infrastructure, factories able to turn out complete products will follow. Soon, perhaps very soon, dealers shopping for low-priced VCRs or camcorders may be flocking to the Chinese. 

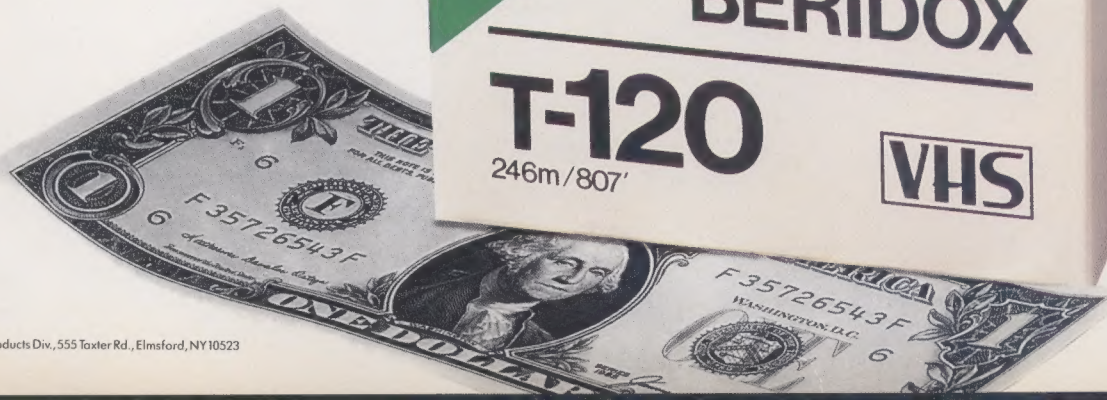


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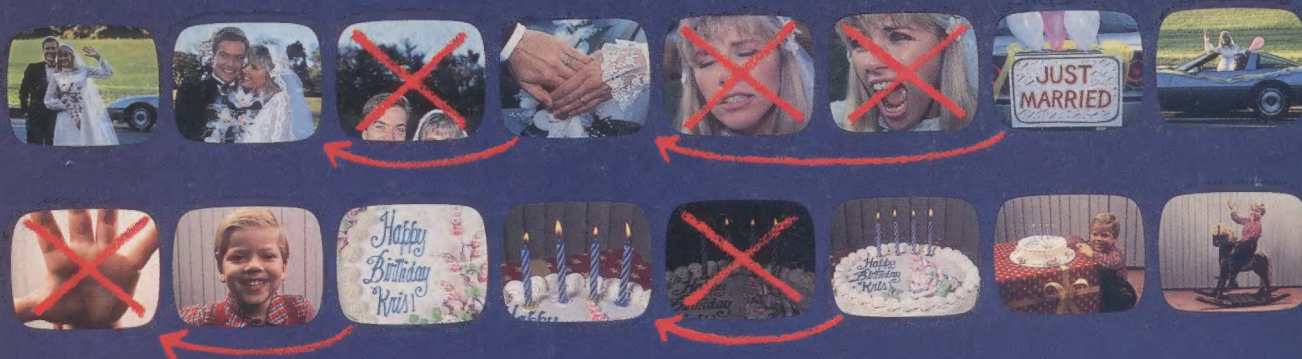
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